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GUIDE TO
ARTISTIC SKATING



FRONTISPIECE.

SOME OF THE AUTHOR'S DECORATIONS

1. H.R.H. Princess Louise.
2. Paris—Palais de Glæce.
3. Marquess of Dufferin and Ava.
4. Glasgow.
5. Prospect Park Commissioners, Brooklyn, N.Y.
6. Brooklyn Skating Club.
7. St. Nicholas Skating Club, New York.
8. Munich Skating Club.
9. Lyons Skating Club.
10. Presented by the Earl of Derby in an open
contest for the World's Championship, skated
at Ottawa, Canada, March 4, 1891.
11. Comtesse de Turenne.
12. Vienna Skating Club.
13. South Orange Skating Club, New York.
14. Kingston Skating Club.
15. Directors, Pôle Nord, Brussels.
16. Le Vésinet, Paris.
17. Berlin Skating Club.
18. Copenhagen Skating Club.
19. Budapest Skating Club.





SOME OF THE AUTHOR'S DECORATIONS.
(For references see page 3.)

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A GUIDE TO ARTISTIC SKATING

BY

GEO. A. MEAGHER

CHAMPION FIGURE SKATER OF THE WORLD

WITH INTRODUCTION BY THE EARL OF DERBY

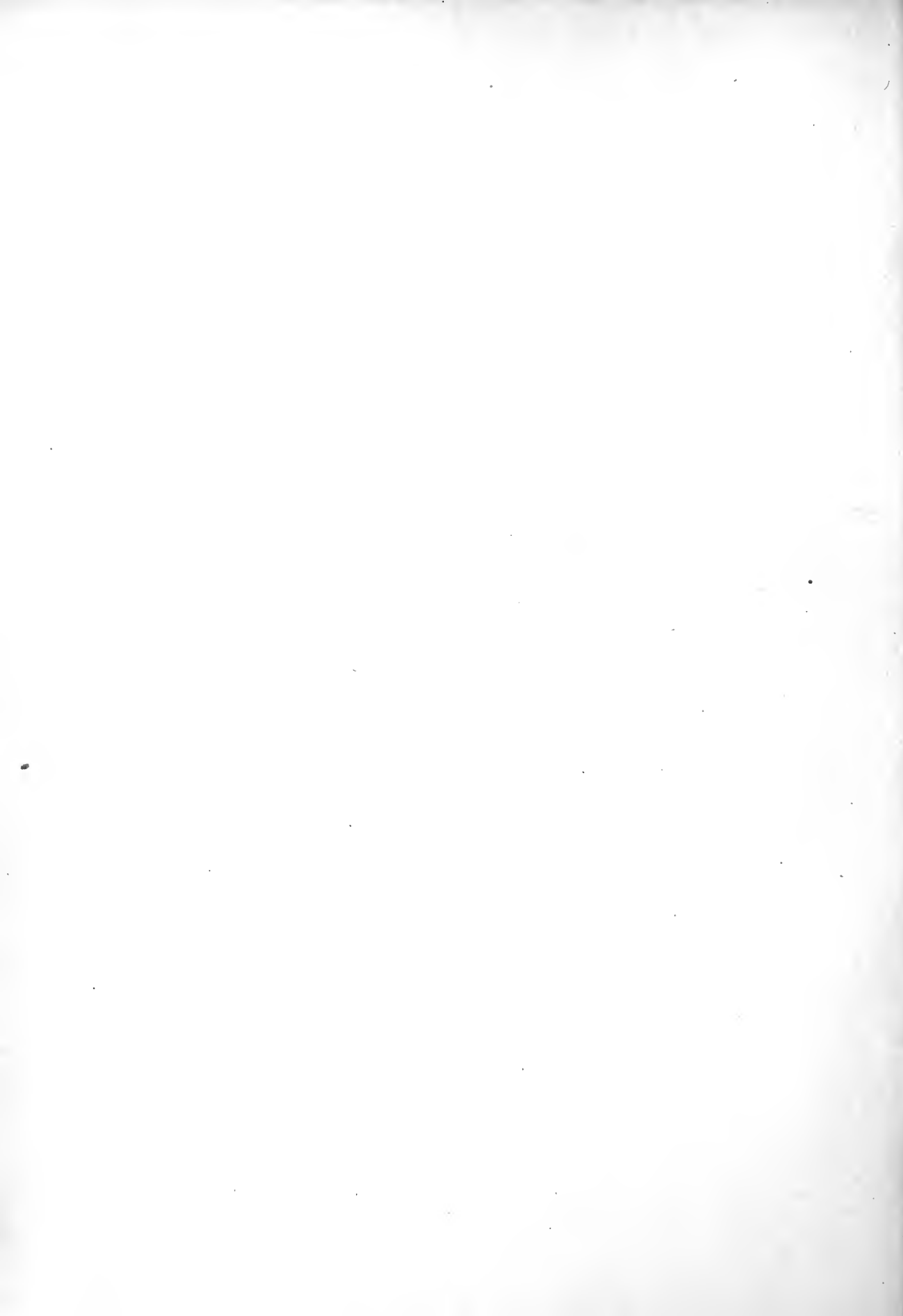
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TO
ALL LOVERS OF
GRACEFUL SKATING
I RESPECTFULLY DEDICATE
THIS BOOK

"The secret of health in ice-skating lies ;
Let no one its blessings neglect or despise.
The bright beaming eye, the rose in the cheek ;
If these you would have, this exercise seek."



CONTENTS.

Note	15
A Compliment	17
Preface	19
Comment	21
Skating in England	23
Introductory	27
To the Beginner	29
The First Steps in Skating	32
The Twelve Fundamental Movements of Skating	37
Figure and Artistic Skating	74
"Pair" Skating	112
The International School of Skating	118
The International Skating Union	128
The National Skating Association of Great Britain	128
Figure-Skating Programme of the Amateur Skating Association of Canada	147
Programme of the National Amateur Skating Associa- tion of America for Figure-Skating Contests	149
National Amateur Skating Association of America	151



DOING IMPOSSIBLE THINGS.

Sketch by Lord Archibald Campbell.

THE CHAMPION SKATER.

(Dedicated to Mr. Geo. A. Meagher.)

BEHOLD the champion of the world appear,
Equipped his feet with blades of gleaming steel ;
As Hermes light, he of the wingèd heel,
Or, graceful as Apollo Belvedere,
He skims the gelid surface of the mere ;
Swift as across the tarn the startled teal
In noiseless flight he circles wheel on wheel.

In sable garb upon the water frore,
Is this we see a disembodied shade
From some remotest planet earthly strayed,
Thither escaped from the Stygian shore ;
Or creature of a more ethereal mould,
And by terrestrial matter uncontrolled ?

A. G. SHIELL.

DAVOS-PLATZ, SWITZERLAND.

NOTE.

THE WORLD'S CHAMPIONSHIP.

DR. CARL KORPER VON MARIENNERT (President of the Vienna Skating Club), Louis Rubenstein, and George A. Meagher are the three skaters who, previous to the formation of the International Skating Union governing World's Championships (which was arranged in the year 1892), won, in open competition, the World's Amateur Championship. The author had this honour in the year 1891 (4th March), at Ottawa, Canada. The medal was publicly presented by the late Earl of Derby, who was then Governor-General of the Dominion. The following year the author turned professional, then claiming the world's professional championship as up to that time, and, I may add, to the present day it has never been competed for. The author has to the present moment always shown his willingness to meet all comers in competition, and has gone even as far as to offer through the press in various skating countries to skate any aspirant to the title, and to concede to him fifteen points in the hundred ; but even this fair offer has never been accepted.

A COMPLIMENT.

As "Spuren auf dem Eise" is the title of the standard work throughout all Europe to-day on the subject of skating, I feel proud to reproduce in these pages the handwriting of its authors, which appeared in a presentation copy given to me while visiting Vienna.

To the best skater I have
ever seen in his life &
his personal friend
Geo. A. McHugh
Vienna, Feb. 15th 1898

P. von Korpitz
President of the
Vienna Skating Club

Max. Wirths

PREFACE.

BY THE RIGHT HON. THE EARL OF DERBY.

I UNDERSTAND from Mr. Meagher, the author of the present work, that he wishes me to write a few words of introduction. I am very willing to comply with his request, although I cannot myself claim to rank as a figure skater, still less as an authority on the subject. But as I was at Ottawa as Governor-General of Canada, and in the exercise of my duties presented him with the medal which he then won at an open competition, as the World's Champion for figure and fancy skating, Mr. Meagher is entitled to the tribute, which I very readily give. My first or almost my first acquaintance with Mr. Meagher was upon the occasion when he won the medal aforesaid ; but he was even then well known as a good and graceful skater, and held that rank at Montreal amongst those who were certainly qualified to be critics. He was, if I recollect rightly, at that time skating on the public rinks and afterwards at Government House, Ottawa, and was always most kind, not only in giving a display of his own powers, but also in instructing (*en amateur*) those who were novices in the art of which he is a master. Since the year 1891 Mr. Meagher has received many trophies from various skating

clubs in America, and also, I believe, from similar clubs in Europe. It was with pleasure that I received a visit from him after my return to this country, and that I gave him a letter of introduction to Lord Dufferin, who received him with that courtesy and kindness which he is always ready to extend to Canadians. I have been given to understand that the home of Mr. Meagher's ancestors was in County Tipperary, and that his grandfather, who left Ireland in 1811, saw service with the British forces in America, and afterwards served in the army under the Duke of Wellington. Mr. Meagher is, indeed, justly proud of a medal with six clasps for the Peninsular campaign. Mr. Meagher's book will no doubt be favourably judged upon its own merits. I can only, in conclusion, wish both to the work and to the author all the success they deserve.

KNOWSLEY, ENGLAND

COMMENT.

BY THE HON. ALGERNON HENRY GROSVENOR,
Member of Committee of London Skating Club.

HAVING derived considerable satisfaction and amusement from skating with Mr. Meagher, and having watched with profound interest his extraordinary and most graceful skill in those mysterious evolutions known as "one foot figures," which consist chiefly of grapevines, crosscuts, loops, etc., sometimes singly and sometimes in combination, I have great pleasure in placing upon record the fact that he is the inventor and originator of a considerable number of the figures given in the diagrams under these headings.

It is, of course, very difficult to trace the origin of many of these beautiful and delightful exercises, but credit should be given where credit is due, and a search through the various skating works will easily reveal the fact that, as Mr. Meagher himself has informed me, he is undoubtedly the inventor and originator of many of the movements to which I referred, and which will be found chiefly in Figures Nos. 35, 36, and 38. Among others also are the following : Serpentine Eight, Diagram XIV. ; Serpentine Turnip Eight, XIV. ; Serpentine Eight, combining Rail Fence, XV. ; Cross-cut Swedish Eight, XVIII., etc. ; Figures of Eight, XX. ;

Rattlesnake, XXI. ; Rosettes, XXII. ; Numerals, XXIII. ; Capitals, own design, XXIV. ; Mullet Leaf, XXV. ; Four Designs, XXVI. ; Grapevines, Continuous, XXVII. ; Grapevines and Serpentine, XXVIII. ; Fancy Combinations in Continuous Movement, XXIX. ; Fancy Figures of Eight, XXXIII. and XXXIV. ; Oxhorns, Crosscut, XXXV. ; Combined Cross Roll with Circle, page 119 ; Combined Locomotive, 121 ; Sea Breeze, 122 ; Combined Rail or Fence, 122 ; and Sea Gull, 123.

I have great pleasure in writing these few lines, not because I wish personally to pose as an authority on the subject, but because skating is an art of deep and abiding interest with me, and because by thus doing I may, in however small a degree, be assisting my friend Mr. Meagher to lay before the skating world the latest developments of that art of which he is unquestionably the most recent and finest exponent.

SKATING IN ENGLAND.

BY DR. MONTAGUE S. MONIER-WILLIAMS.

I HAVE been asked by Mr. Meagher to say why English skaters have adopted their distinctive style in figure skating. It may be said at the outset that there are only two styles of figure skating—the British and the non-British—and which is the most graceful of the two is, of course, purely a matter of opinion. To skate in the British style, or in what we call in England “good form,” the following essential points have to be observed:—

1. General uprightness of carriage.
2. Straightness of the employed leg, the knee being kept fully extended whenever possible, flexion only being permitted on taking a stroke.
3. Approximation of the feet, the unemployed leg being carried behind the employed whenever possible.
4. Face turned in direction of progress, and not looking downwards on the ice, and the arms kept as closely as possible to the sides of the body. The chief advantage of these rules of “form” seems to be that thereby a more or less uniform style is produced. Having a fixed standard of good style in figure skating, we get a uniformity of method that does not seem to exist in the non-British style. For if it be permissible to carry the unemployed leg and the

arms anyhow, a wonderful diversity of kicking of legs and throwing of arms is seen, and who can tell how much latitude may be allowed in that direction.

Uniformity of style, then, is the chief end attained by our method of figure skating, and such uniformity is specially needed amongst us, inasmuch as the ultimate aim of most English figure skaters is combination skating.

Combined figures performed by four, six, or eight skaters are the chief pursuit of English figure-skating clubs.

The keynote of combined figure skating is uniformity, as a good effect is only to be obtained when the different performers skate in a similar way.

Next, it should be observed that large, powerful curves are the beau-ideal of the British figure skaters, and we are of the opinion that our distinctive attitude is the best for attaining stability of balance on large curves. In addition, we believe that a skater adopting the British style will skate well with the least amount of effort to himself and with the least appearance of effort to others.

Finally, it is probably more difficult to skate in the British style than in any other, and the pleasure of overcoming difficulties is great in all true sportsmen. Take, for instance, the turn from the inside edge backwards to the outside edge forwards. This is comparatively simple of execution with a bent knee and a forward swing of the unemployed leg. With the unemployed leg strictly in the rear, and with a straight knee, the movement is one of extreme difficulty; and let it be observed, a skater who can make this turn in the latter manner can make it at will

in the former, whereas the converse is not always true. So difficult, indeed, is the British style to acquire that it is sometimes stated that many of the very difficult continuous movements executed by non-British skaters would be impossible if attempted in our style. I am by no means sure that this is so, given the opportunities of practice which are not obtainable in English winters. It is probably true that the extreme of either style is incorrect. Mr. Meagher has shown us that the most difficult movements, requiring an extraordinary amount of skill and sustained power, can be executed with grace, as well as facility, in the non-British style. Equally true is it that the extreme British style may tend to stiffness of action, and a sort of poker elegance which is the reverse of graceful.

INTRODUCTORY.

NOTWITHSTANDING the fact that skating has been practised by all classes of society for at least sixteen hundred years, and is at the present moment, throughout the entire world, a greater craze than ever, I trust that this book will prove of certain value to those wishing to make vast strides in this glorious and absorbing pastime. I have to express my very best thanks to those who have helped and honoured me by their assistance :—

The Earl of Derby, The Hon. Algernon Henry Grosvenor, Dr. Montague S. Monier-Williams, The Lord Archibald Campbell, Dr. Carl Korper von Mariennert (President of the Vienna Skating Club), and Mr. Horsburgh, Edinburgh, for the charming photographs.

TO THE BEGINNER.

SKATING, like many other things, ought to be learned in youth, when one has not far to fall, nor much dignity to lose. To children there is nothing formidable about it. The motion, once learned, is almost as easy as walking; but at first there are some difficulties to overcome. The young beginner feels terribly nervous when he finds himself on the ice in a perpendicular position. He finds his feet slipping and sliding away from under him in every direction except that in which he intends them to go. To check this impetuosity is no easy task. The main point is to beware of inferior skates and loose boots, and totally avoid the use of straps if possible. Technical directions to beginners will be found farther on in this volume.

SKATES.

Owing to the countless numbers of inferior productions which have been called "skates," and which, I regret to say, have of late years flooded our markets, I consider it most important to strongly advise skaters to beware of such contrivances. For the past twelve years I have carefully studied the good and bad points of all styles, and have, as a matter of experiment, tried no less than fifty or sixty patterns. The conclusion I have arrived at is, that the skate cut from a solid piece of steel—in other words, an absolutely all one piece skate—is far superior to

all others. Again, some blades are too high, and thus throw an unnecessary strain upon the ankles; some are too low, some, again, too heavy, and some too light. How often we see a skate come off, and its owner hopping along on one foot after it! This is due to poor mechanism. The less fixtures, as I said above, a skate has, the better. Skates screwed to the boot are infinitely safer and better than when attached by clamps or straps. Once safely screwed to the boot, the skater need fear no mishaps.

FOOTWEAR.

We may have a pair of the best skates that can be produced, and still not be sufficiently equipped to accomplish some of the feats performed by great skaters. Boots also are important items. The best boot for skating purposes should be made of firm leather, but not stiff, and should perfectly fit all parts of the foot. The heels for adults should be just one inch in height (the majority of heels in skating boots are too high). The farther you are away from the ice the more difficult is the balance, and the more strength is required in the ankle. Many beginners, especially women, complain of "weak ankles." They can dance all night, walk, and ride their "wheels" all day, but when they come to skate ten minutes or so, they imagine their ankles to be weak. If they but knew that in nine cases out of every ten it was the fault of the boot, they would have proper footwear for skating. Most women's boots are made of too thin leather, giving little or no support. Some even try to skate in buttoned boots, which is nothing short of absurd. If the skater really desires solid comfort, let him or her have a pad of wadding sewn on the inside, and the full length of the tongue of the boot, and cut precisely the same shape as the tongue.

This prevents the wrinkles of the leather from pinching the instep. Occasionally a little grease applied to skating boots will keep them pliable, thereby preventing them from cracking, which they are so liable to do, being exposed to the cold atmosphere.

SKATING WITH STRAIGHT OR BENT KNEE.

Of these two styles, my own sympathies naturally lean towards that which is my custom—namely, with the *bent* knee. The reasons why English skaters have adopted their peculiar style of skating (that is, with the straight knee) are fully given in the foregoing article written by Dr. Montague S. Monier-Williams. He has kindly arranged his chapter specially for this work ; but by his last remarks I feel he has given me even better grounds for argument ; so, in justice to our own style of skating, I can but still preach against the “straight knee.” Unconvinced that we Canadians (to say nothing of all the rest of the skating world) are wrong, the only alternative now, so far as I can see, is to agree to disagree.

THE FIRST STEPS IN SKATING.

NATURALLY, the first idea of the would-be skater is to be able, unaided, to stand upon his skates. With some, this difficulty is overcome much more readily than with others—those accustomed, for instance, to other athletic exercises, such as golf, bicycling, tennis, etc., and all sports which tend to strengthen the ankles. To those who do not engage a skating instructor to “prop them up,” the next best move, say, on an out-of-door rink (provided the beginner cannot grasp on to a friend or two), is to take a chair along. This will aid materially in the way of strengthening the ankles and getting one familiar with the sensation of being buoyed up on two narrow blades. The desire then to strike out independently of the chair will soon assert itself. In a covered skating rink, where chairs on the ice would not be tolerated, the next best thing is for the skater to cling to the railings, which are usually to be found in skating palaces, and gradually a feeling of confidence will come, and stroke by stroke, however short they may be at first, the skater will find himself at the other end of the rink, and eventually shall feel secure enough to dispense with the railing for a period of a few seconds on their first day’s experience, a little longer time on the second day’s skating, and altogether on the third day. Now for the correct position of the feet.

NECESSARY RULES FOR SKATING.

1. Do not allow the feet to master the head.
2. Remember that when striking out on any edge you must feel that you are perfectly keen on that edge, until it is changed to another.
3. One may, in executing certain figures, "to place," look down at the feet; but in cutting figures in "the field" it is absolutely unnecessary—in fact, detrimental.
4. If the left foot seems somewhat weaker than the right, or *vice versa*, the weaker foot requires the more practice.
5. As speed is certainly the greatest enemy to grace, and you are not in a race, skate most movements slowly.
6. Remember that if you are going at a fair rate of speed, and wish to stop, there is only one correct way of doing so—that is, turn both feet perfectly sideways, slant the body in the direction which you started. This will throw you on the inside edge of one skate and the outside edge of the other.
7. Do not continually get your "send off" from the toe (rather point) of the skate; it is bad form, and should be taken from the blade.
8. The "balance" leg should rarely be held at the utmost more than twelve inches from the ice.
9. In executing "Continental school movements," the toe should always point down and out; if on the right foot, for instance, the pressure would be towards the right, and if the left foot, just the reverse.
10. Both arms should, especially in "school movements," be held to the same side of the body—that is, to the left side of the body, for instance, or to the right, but never one arm on one side and the other on the other side, which is a very common fault amongst both men and women.

11. When striking off on a forward movement, do not kick up the balance foot at the back. This is a noticeable fault in beginners especially, and certainly looks very ungainly.

12. When a skate is about to be placed upon the ice it should be laid in a position to describe the mark it intends to make, and swung neither out nor in, after once reaching the ice.

13. As skating is a science as well as an art, one must not expect to master "everything" in too short a period of time, but with strict attention and perseverance success is almost sure to follow.

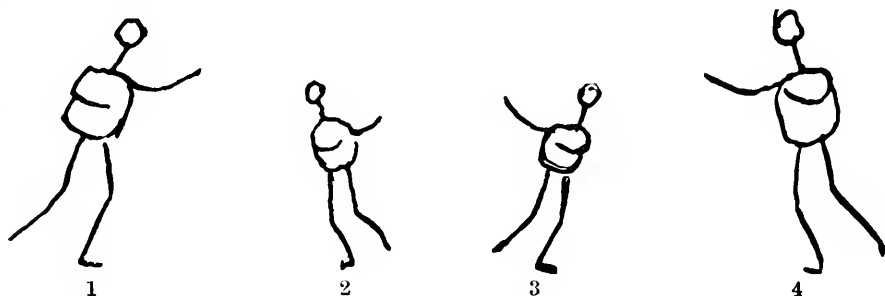
" I slip, I slide, I glance, I glide,
On the outside edge I dote ;
I rush on with a merry shout,
Then like the swallow—float."

THE USE OF THE ARMS IN SKATING.

Considering that the proper use of the arms in skating is, I may safely state, almost as essential to the "poetry of motion" as the use of the legs, head, and shoulders, I deem it high time that attention be called to these useful and graceful members of the body, which heretofore, by skating instructors and books, have been, to the present day, totally neglected. From the artistic standpoint, the proper use of the arms not only beautifies the general lines of the skater, but in the execution of the legions of pretty figures renders assistance that is invaluable. Figure and fancy skating has always been more or less allied with fancy dancing. Imagine Pavlova, for instance, or Carmencita twisting, turning, and posing with their arms glued to their sides. Nail the arms of that well-known

and beautiful statue "Mercury" to its sides, and my meaning will be clear.

Unquestionably, with every movement of the legs, head, and shoulders there should be a corresponding and graceful movement of both arms. On general principles, both arms should move to the one and same side of the body—say to the left, for example. The left arm should be extended almost to its fullest, the hand being raised about three inches higher than the left shoulder, whilst the right arm should rest against the body with the hand



THE USE OF THE ARMS IN SKATING.

1. Left foot backward outside edge. 2. Right foot forward outside edge.
3. Left foot forward outside edge. 4. Right foot backward outside edge.

pointing in the same direction as the left hand. The following rules, if carefully noted, shall, I trust, be of some assistance to the beginner.

In skating "outside edge forward" and "outside edge backward" on the right foot, both arms should swing to the direction of the left. In skating "inside edge forward" and "inside edge backward" on the right foot, both arms should swing to the direction of the right. In skating "inside edge forward" and "inside edge backward" on the left foot, both arms should swing to the direction of the left.

36 GUIDE TO ARTISTIC SKATING.

As there are, I may say, in *all* skating, but eight edges, two forward and two backward on the right foot (the outside and the inside), and the same on the left foot, these rules hold good, practically speaking, for every stroke possible to the skater.

THE TWELVE FUNDAMENTAL MOVEMENTS OF SKATING.

THESE first principles of skating should be thoroughly mastered by the novice before he attempts movements which come under the head of "Fancy and Figure Skating." Too much attention cannot be given these "first steps," as all other movements depend upon these various changes of edge.

They comprise the following :—

- | | |
|----------------------------|-----------------------------------|
| 1. Plain Forward Skating. | 9. Inside Edge Roll Forward. |
| 2. Plain Backward Skating. | 10. Inside Edge Roll Backward. |
| 3. Outside Edge Forward. | 11. Change of Edge Roll Forward. |
| 4. Outside Edge Backward. | 12. Change of Edge Roll Backward. |
| 5. Inside Edge Forward. | |
| 6. Inside Edge Backward. | |
| 7. Cross Roll Forward. | |
| 8. Cross Roll Backward. | |

EXPLANATION OF THE TWELVE FUNDAMENTAL MOVEMENTS.

"PLAIN FORWARD" SKATING.

Place the heel of the left foot opposite the hollow of the right, lean slightly forward, and incline to the left. Slide forward on the left by pushing with the inside edge of

the right, raising the right foot from the ice and bringing the heel of the right opposite the hollow of the left. Throw the weight of the body now upon the right, and push with the inside edge of the left, the body inclining to the right. Slide forward with the right, raising the left foot from the

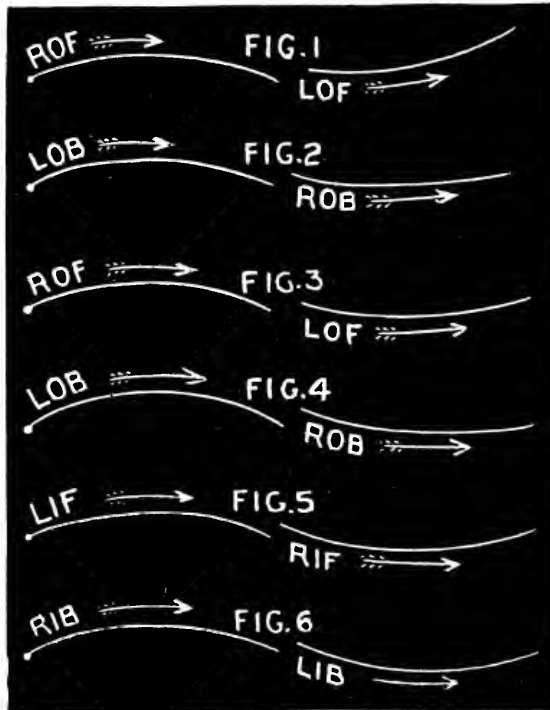


DIAGRAM I.

ice, and carrying it to the first position. Continue again with the left. (Fig. 1, Diagram I.)

Usual Faults of Beginners.

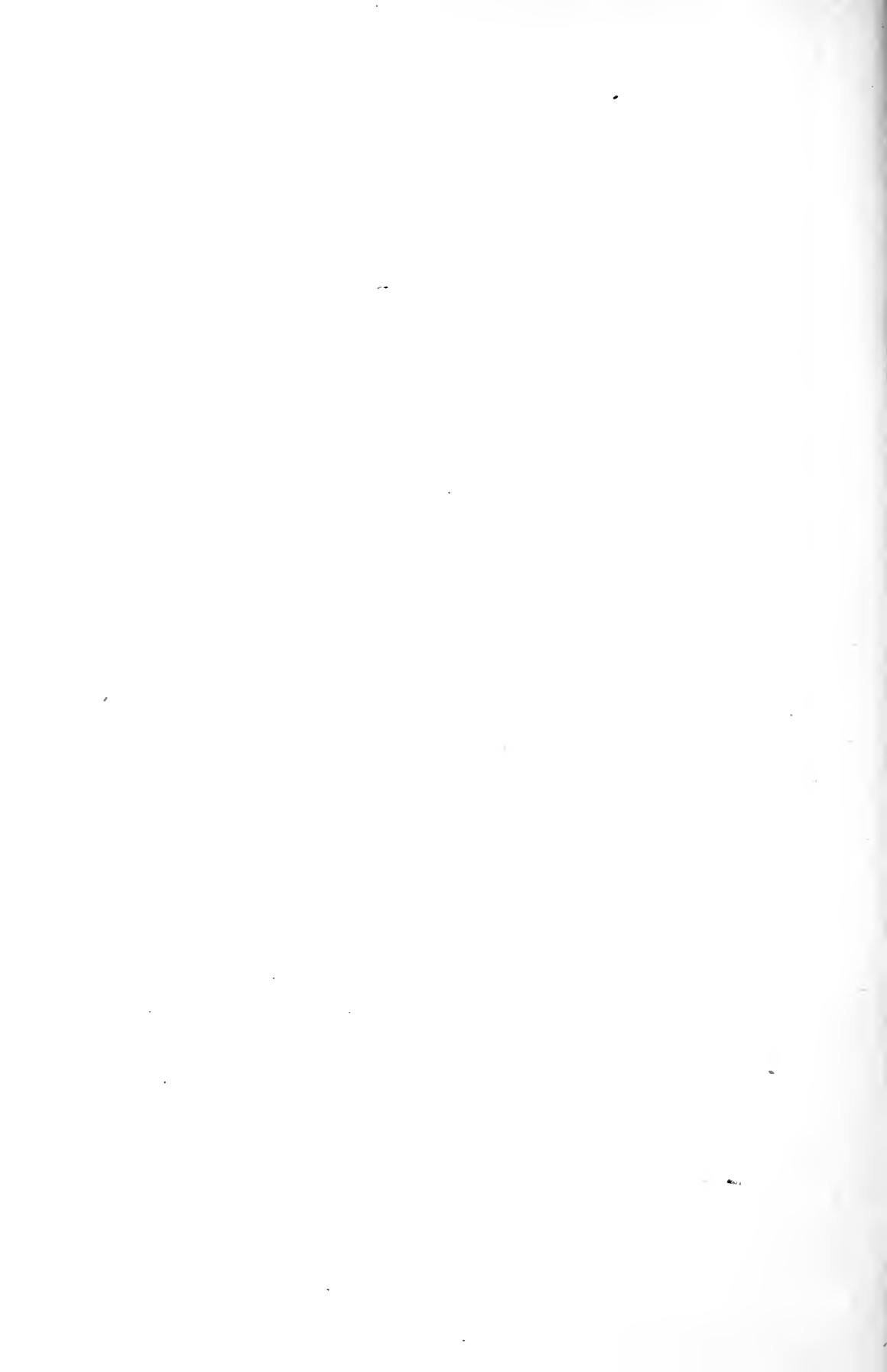
Regarding "Plain Forward" skating, the most common error is in the skater not keeping his or her foot in a firm position for the stroke intended, thereby not knowing just how it is going to "take the ice." Some, again, lean over unnecessarily, while others hold themselves too erect, all



PLAIN FORWARD SKATING AND OUTSIDE EDGE FORWARD.
INCORRECT POSITION.



PLAIN FORWARD SKATING AND OUTSIDE EDGE FORWARD.
CORRECT POSITION.



TWELVE FUNDAMENTAL MOVEMENTS. 43

tending to destroy the balance. Another common fault lies in the beginner simply trying to walk over the ice, without any endeavour to dwell sufficiently long on each alternate stroke to transform it into *skating*—that is, gliding on each foot for at least the distance of about two yards.

“ PLAIN BACKWARD ” SKATING.

It is a strange fact, but true, that many beginners neglect to learn to go backwards at the expense of the outside edges, and even the “ rolls,” but such a course is decidedly wrong, as backward skating is indispensable, and when thoroughly mastered is a source of much confidence to the beginner, and in consequence should be learned at the very outset. Of course it should not be attempted before the beginners can skate the forward movement fairly well, as the beginner would continually have the fear of “ taking a cropper,” and would, therefore, make no headway. Taking for granted that the forward movement has been thoroughly learned, an advisable plan is to push slightly with both hands against the railing of the rink, or any other solid object, at the same time leaning the body neither too far forward nor backward (rather slightly inclined to forward). Then place the feet in precisely the same position as for “ Plain Forward ” skating, with the heel of the left foot opposite the hollow of the right, and inclining slightly backward and on the outside edge of the right foot. Push with the inside edge of the left foot, which will give impetus to slide backward, and on the outside edge of the right. Push then with the inside edge of the right, which will enable the skater to slide backwards on the outside edge of the left, continuing again on the right. (Fig. 2, Diagram I.)

Usual Faults of Beginners.

In "Plain Backward" skating, the most common error with the beginner lies in his simply "wriggling" from side to side, instead of giving a decided send off with one skate, which would enable him to travel on both feet the distance of about two yards (the longer the better). Then drawing the feet together, and again taking a send off in the other direction by the push he would obtain with the other foot.

" OUTSIDE EDGE " FORWARD.

Before attempting this movement the beginner should be sufficiently proficient to skate not only fast but also capable of holding each alternate stroke for at least the distance of twenty feet. Following this, the skater should endeavour to describe, if possible, an immense circle, which will then necessitate (his or her, as the case may be) the natural yielding of the body to the direction in which the skater is travelling (say on the right foot) ; the body would lean to that direction, and on the left foot the body would slant to the direction of the left. The head and shoulders should swing in the same direction in which the skater intends to travel. Frequently we see (especially in women) the shoulders and head leaning to the direction of the left, while the employed is the right foot, and travelling to the direction of the right. It is not necessary for one to be a great artist to note that this is all "out of drawing," and hurtful to the artistic eye of those even who are not skaters.

Place the feet in exactly the same position as for "Plain Forward" skating, beginning in precisely the same manner ; the only difference is that the strokes are longer, with a greater curve. (Fig. 3, Diagram I.)



PLAIN BACKWARD SKATING AND OUTSIDE EDGE BACKWARD.
INCORRECT POSITION.





PLAIN BACKWARD SKATING AND OUTSIDE EDGE BACKWARD.
CORRECT POSITION.

Usual Faults of Beginners.

In this movement the ordinary faults are the same as in "Plain Forward" skating, with the addition that frequently there is unnecessary swinging of the arms, and a tendency to hold the balance foot in front of instead of behind the employed foot, which is not only detrimental to the balance of the whole body, but very ungraceful.

"OUTSIDE EDGE" BACKWARD.

When the skater has completely controlled "Plain Backward" skating it will not be a difficult matter for him to curve each stroke a trifle more, and also in doing so aid himself by the proper position of the body, head, and arms—that is, if the movement is begun on the right foot, the arms should swing to the direction of the left, also the shoulders; but in this movement it is quite as natural for the head to turn to the direction of the right as to the direction of the left. The balance foot should be held not more than twelve inches from the employed, and should be kept behind the employed foot, never in front, as this is extremely bad form. The push off by the foot about to be the balance foot should be gained by the side of the blade, not the point of the skate.

Place the feet in the same position as for "Plain Backward" skating. The only difference is that the strokes are longer, with a greater curve. (Fig. 4, Diagram I.)

Usual Faults of Beginners.

In this movement the ordinary faults are the same as in "Plain Backward" skating. In this movement also the skater not infrequently holds the balance foot in advance

of the employed foot, instead of behind it, and swings the arms in an ungainly manner.

“ INSIDE EDGE ” FORWARD.

To the beginner this is the most natural of all the skating strokes, yet he never seems to appear so ungraceful as when on it. The balance foot, instead of remaining about twelve inches behind the employed, is usually either stuck out in front or held alongside of it, and the knees kept far apart, which is very incorrect, and gives a line of beauty not to be envied by Hogarth. Here also the greatest attention should be given to the arms and shoulders. For example, if the skater is travelling on the right foot, the shoulders and arms should swing to the direction of the left, and *vice versâ*. The balance for this movement is obtained from that part of the blade of the skate which lies immediately under the ball of the foot.

Turn the toes slightly in, incline the body to the right, raise the right foot, and carry it behind the left ; slide then upon the inside edge of the left, the left skate describing a slight curve. Carry the right foot forward so that the heel of the right will be opposite the heel of the left ; throw the weight of the body upon the inside edge of the right skate, describing now a slight curve upon the right. Raise the left and carry it behind the right. Begin again on the left, and continue alternately. (Fig. 5, Diagram I.)

Usual Faults of Beginners.

In this movement the skater in beginning the first stroke, say, on the right foot, usually turns the head and shoulders in the direction of the right, instead of to the left. Another noticeable fault is that one arm is extended on one



INSIDE EDGE FORWARD AND INSIDE EDGE ROLL FORWARD.
INCORRECT POSITION.



INSIDE EDGE FORWARD AND INSIDE EDGE ROLL FORWARD.
CORRECT POSITION.

TWELVE FUNDAMENTAL MOVEMENTS. 55

side of the body, and the other on the opposite side. Both arms should move gracefully to the left side, and *vice versâ*.

“ INSIDE EDGE ” BACKWARD.

This movement is executed by pushing with the inside of the left, describing a slight curve on the inside edge of the right ; then, pushing with the inside edge of the right, the skater is enabled to describe the same curve on the left. This will bring him into the same position as at starting, to continue again on the right. (Fig. 6, Diagram I.)

Usual Faults of Beginners.

In this movement also the skater's arms are in a wrong position. Beginning, for instance, on the right foot, the arms should not be on either side of the body, but both extended to the right, and not to the left, as in the “ Forward ” movement. The majority of beginners are apt to lean too far forward, and also to hold the balance foot in front of the employed, whereas it should be held behind the employed foot. It is possible for an expert to hold his balance foot in advance, but to a beginner it is ruinous.

Experts, as a rule, claim that if the balance foot in a forward skating movement should be held behind the employed foot, then in a backward skating movement it should be held in front. But as it is not a matter of opinion or taste where great skaters are concerned, and we are doing our utmost to assist the *beginner*, then I should strongly recommend the balance foot in this movement to be held *behind* the employed foot. Both arms should swing to the direction of the right, notwithstanding the curve on the ice is being cut to the direction of the left. The body should be held in an upright position, a trifle inclining for-

ward—that is, in the direction from which the movement was started.

The reason we recommend the balance foot being held behind the employed foot is that beginners as a rule have not sufficient confidence in their balance to hold it in front.

“ CROSS ROLL ” FORWARD.

Beginning on the outside edge, say right foot forward, the skater must give all of his attention to the direction of the right—head, shoulders, and arms. The balance leg should be held behind the employed until a quarter of a circle has been skated, then gradually brought forward for the completion of the semicircle. The knee of the balance foot should bend gradually and continually as it is brought forward and crossed over and placed upon the ice in its proper position, so that it will now become the employed foot, whilst the right foot is used now in precisely the same manner as the left was formerly—that is, carried forward, whilst being used as the balance foot, then placed upon the ice in its proper position, so that it will again become the employed foot, continuing thus, first with the right, then with left foot.

Place the heel of the left foot opposite the hollow of the right. Using the right as the propeller, lean the body slightly forward, and execute a large semicircle upon the outside edge of the left, raising the right and crossing it well over and in front of the left. Continue then by pushing on the outside edge of the left, crossing now the left over the right, and pushing again with the outside edge of the right. Continue this movement, and you master the “ Cross Roll ” Forward. (Fig. 7, Diagram II.)



INSIDE EDGE BACKWARD AND INSIDE EDGE ROLL BACKWARD.
INCORRECT POSITION.



INSIDE EDGE BACKWARD AND INSIDE EDGE ROLL BACKWARD
CORRECT POSITION.

Usual Faults of Beginners.

The most glaring faults of the novice in attempting the above movement is in keeping the feet too far apart and in holding the balance leg too stiffly. The great difficulties arising from these errors are, the impossibilities to make the skate "take the ice" in the proper position—that is,

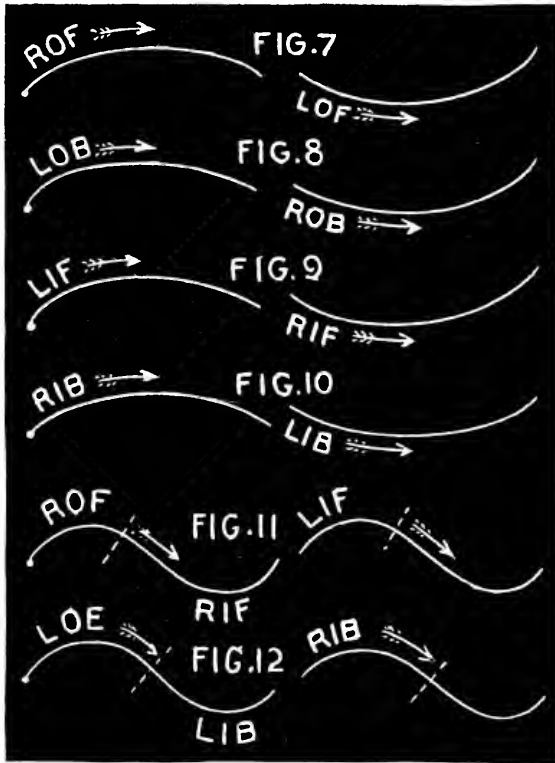


DIAGRAM II.

to describe a semicircle, and the difficulty of having the balance of the skater's body correct throughout.

"CROSS ROLL" BACKWARD.

A good push off with the foot about to be the balance foot will enable the skater to dwell sufficiently long on a

semicircle to execute the stroke, but there is something else to be considered—that is, in executing the movement, say, on the left foot, the tendency of the whole body should be inclined towards the direction of the left, both arms swinging in the same direction, one arm, the right, resting against the body a trifle above the waist line, and the other, the left, outstretched almost at full length, the hand being raised almost on a line with the top of the head. The balance foot should bend gracefully and continually until it takes its place behind the employed foot, taking the ice in the proper position for the completion of a semicircle which now follows on that foot, the left foot now being bent gracefully and continually until it takes its place again as in the first position, continuing in this manner.

Stand with the toe of the right foot turned toward the left. Push with the inside edge of the right, and execute a long semicircle on the outside edge backward of the left. Next cross the right well back of the left, and execute a long semicircle on the outside edge of the right, continuing again on the left. (Fig. 8, Diagram II.)

Usual Faults of Beginners.

In this movement, owing, perhaps, to its being a backward one, most beginners are liable to skate their marks upon the ice without sufficient curve, as the body necessitates considerable slant backwards as well as to the side. They are very apt also to place the employed foot on the ice in an improper position for the execution of this movement.

“ INSIDE EDGE ROLL ” FORWARD.

This movement, comparatively easy for the beginner, is difficult to accomplish gracefully. The positions and ten-



CROSS ROLL FORWARD AND CHANGE OF EDGE ROLL FORWARD.
INCORRECT POSITION.



CROSS ROLL FORWARD AND CHANGE OF EDGE ROLL FORWARD.
CORRECT POSITION.

TWELVE FUNDAMENTAL MOVEMENTS. 67

dencies are practically the same as in the "Inside Edge" Forward; but in order to cross the balance foot over in its position to take the ice in the following stroke, it requires a greater bend of the knee, a greater swing of the arms, and, we may term it, twist of the whole body, as well as greater power on the finishing end of the stroke which is being completed on the employed foot. Use, then, equal power with the foot which is again to be the balance foot, and also equal power on the finishing end of the stroke of the employed foot, continuing first with the right foot then with the left foot.

This movement is executed in precisely the same manner as the "Inside Edge" Forward, with the exception that, immediately before each stroke is taken, the foot which is about to describe the semicircle crosses in front of the other, and is placed on the ice upon the inside edge. (Fig. 9, Diagram II.)

Usual Faults of Beginners.

An unnecessary display of swinging arms and legs is seen when the majority of amateurs attempt the above movement. They fail to find the proper balance, and in consequence use more physical force than is necessary.

Another error in this movement is the superfluous bending of the knee of the employed foot.

"INSIDE EDGE ROLL" BACKWARD.

The balance foot in this movement is kept about twelve inches behind the employed, until a semicircle has been practically completed. Then it is swung gracefully in front of the employed, and placed upon the ice on the inside edge. A slight push is given with the foot about to be the balance foot which was formerly the employed, and again the balance foot is held about twelve inches behind the

employed, until another semicircle has been practically completed, then it is swung gracefully in front of the employed, and placed likewise upon the ice on the inside edge, continuing the "Roll" in this manner—that is, using both feet alternately.

Begin with, say, the left foot, describing with it a semicircle on the inside backward, crossing the right foot well over in front of the left, and dropping it on the inside edge backward. Execute a semicircle now on the right, crossing the left foot well over in front of the right, and dropping it in like manner on the inside edge backward. The skater now is in the same position as at the start, and continues first with the left, then with the right foot. (Fig. 10, Diagram II.)

Usual Faults of Beginners.

Here again an over-display of swinging legs and arms is usually seen when the novice attempts the "Inside Edge Roll" Backward. His greatest difficulty is at the very beginning of the movement, when, owing to his general balance being wrong, he finds it puzzling to muster up impetus.

"CHANGE OF EDGE ROLL" FORWARD.

This movement is one of the best tests for the beginner. It is accomplished more by proper balancing of the whole body than by force and improper "swingings" of the balance foot. Many beginners kick and kick in every direction with the balance foot, then wonder why they make no headway. The reason is this: the shoulders, arms, and employed foot are all wrong, but there is a greater drawback than this—that is, the body is not slanting in the proper direction—perhaps leaning to the direction of the right while the balance swings forward, when the entire body should have been slanting to the direction of the left,



CROSS ROLL BACKWARD AND CHANGE OF EDGE ROLL BACKWARD.
INCORRECT POSITION.



CROSS ROLL BACKWARD AND CHANGE OF EDGE ROLL BACKWARD.
CORRECT POSITION.

and only by studying the movements most carefully of the inside edges and outside edges can this and its companion, the "Change of Edge Roll" Backward, be accomplished. Remember balance is required, not force.

Begin the same as for the "Inside Edge Roll." When about to change, throw the head and shoulders to the direction of the right, and the balance foot well forward slightly across the employed leg. Change from the inside to the outside edge of the skate. Do this in the same manner upon the other foot, and continue. (Fig. 11, Diagram II.)

Usual Faults of Beginners.

Too much kicking of the balance leg and unnecessary swinging of the arms are the mistakes made in this movement by most amateurs. This figure constitutes a change of edge only, as the balance leg has but two distinct movements—that is, one forward for the inside edge curve, and the other backward for the outside edge curve.

This movement is familiarly known as the "Serpentine."

"CHANGE OF EDGE ROLL" BACKWARD.

Begin as in the "Outside Edge Roll" Backward, and after executing a semicircle on the outside edge, change to inside edge, making the same-sized curve, crossing the balance foot well behind, and continuing on alternate feet. (Fig. 12, Diagram II.)

Usual Faults of Beginners.

The lack of proper balance of the entire body is in reality the principal drawback of the majority of amateurs in learning this movement. In consequence, the body of the skater, seldom being at the proper angle, is also greatly handicapped by the unnecessary swinging of the arms and balance leg, all of these jerky movements being a hindrance to smooth and graceful skating.

FIGURE AND ARTISTIC SKATING.

“ How entrancing the sight !
What life is around !
The air is so bracing—
The snow on the ground.
The glimmering steel,
In its flash on the eye,
Marks out the line as the skater goes by.”

JUST a word now to those who have thoroughly mastered and overcome the most tedious and laborious part of skating—that is, the “Twelve Fundamental Movements.” I have decided, owing to lack of space and the utter needlessness of them, not to give separate diagrams for each figure skated, and wish emphatically to impress upon my readers that any figure which can be skated on the “Outside Edge” Forward may likewise be skated backward. The same rule applies to “Inside Edge” Forward and “Inside Edge” Backward. These comprise the four changes of edge, and any figure, whether it be “Eight,” “Crosscut,” “Three,” or “Loop,” whether executed forward, backward, outside, or inside edge, should have precisely the same appearance when viewed upon the ice.

NOTE.

R.O.F. means Right Outside Forward.

R.I.F. „ „ Inside „

R.O.B. means Right Outside Backward.

R.I.B. „ „ Inside „

L.O.F. „ Left Outside Forward.

L.I.F. „ „ Inside „

L.O.B. „ „ Outside Backward.

L.I.B. „ „ Inside „

A ball denotes the starting-point.

Dotted lines denote change of edge.

Dotted crosses mark change of feet.

A wavy arrow denotes a jump.

“ PLAIN EIGHT.”

This figure is perhaps the most familiar to all skaters of all countries, and there are an infinity of combinations which can be brought into play in this movement. It seems the desideratum to every skater.

Begin with the ordinary “Cross Roll” Forward, outside edge right foot, but instead of merely executing a semi-circle, make a complete circle, then make another circle upon the left, taking care that both circles are joined so as to form an eight (8). This explanation will suffice for “Eights” executed upon all of the edges, forward or backward. If the skater finds difficulty in completing the first circle for want of headway, he should carry the balance foot behind until he finds himself losing headway, when by giving a good swing round with the balance foot in the direction in which he is travelling, he will gain impetus enough to enable him to complete the circle. (Fig. 13, Diagram III.)

FIGURE “THREE” (3).

Begin this useful turn by executing a semicircle on the outside edge, say, of the right foot forward. Suddenly turn

It is quite showy, and a particularly dashing figure when done properly, especially when skated in combination. (Fig. 15, Diagram III.)

“ Q’S AND REVERSE Q’S.”

These are nothing more than combinations of the plain Serpentine, which means a simple change of edge and the figure “3.” The diagrams are sufficient explanation, as the movement is in no way difficult, once a skater is master of the edges. (Figs. 16 and 17, Diagram III.)

“ SERPENTINES.”

It matters little whether executed upon one or both feet. This movement signifies but a change of edge. In the two-foot Serpentes, whether forward or backward, one foot travels on the inside edge, whilst the other moves on the outside edge, and *vice versâ*. Scores of pretty combinations can be gathered from the “Serpentine” when using both feet. (Fig. 17, Diagram IV.)

“ LOOPS.”

These charming turns, when executed smoothly and gracefully, and when once thoroughly understood, may be employed to untold advantage by the skater. There is scarcely any movement that cannot in my opinion be improved upon by the addition of “Loops.” Beginning, for instance, on the right foot forward outside edge, the skater throws the weight of the body well over and to the right, skating as if to complete a circle; but when a semicircle has been finished, the balance foot is raised to a good height, gradually lowering it as it is brought well forward. This will give the necessary impetus to complete the movement. (Fig. 18, Diagram IV.)

THE "RAIL FENCE."

Begin by drawing the right foot backward on the outside edge, afterwards immediately changing to the inside

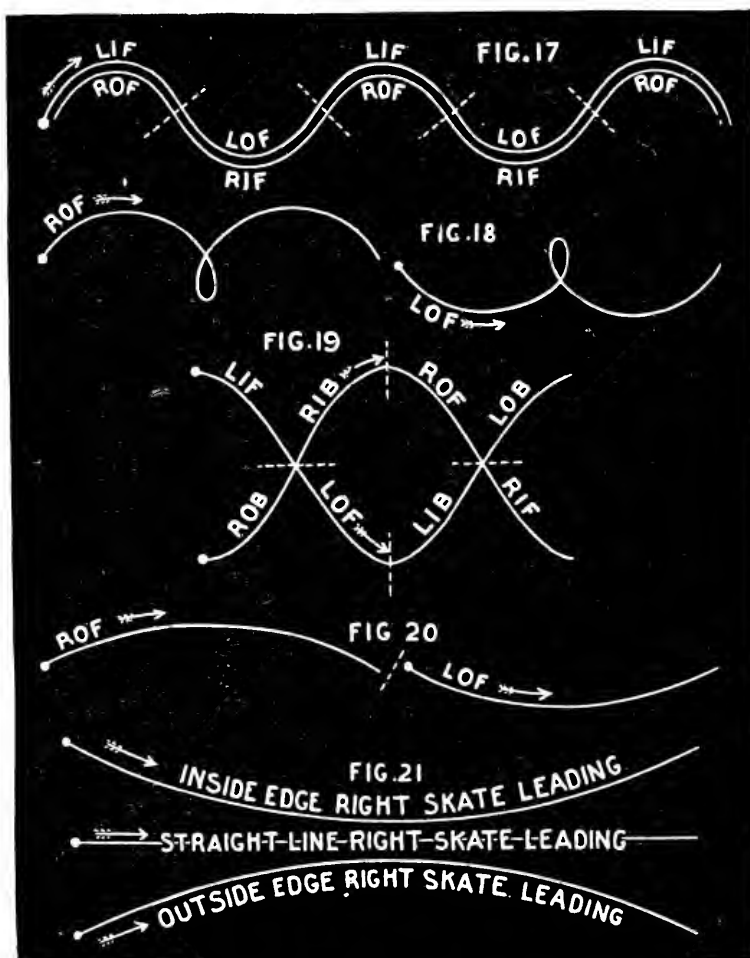


DIAGRAM IV.

edge of the left foot, and afterwards immediately changing to the outside edge of the left. Continually cross the lines at the centre alternately, and continually change from

outside to inside edges, with both feet, and forward and backward. (Fig. 19, Diagram IV.)

Note.—This movement may also be done in a large circle by the skater leaning well back whilst the feet are crossing.

“ ON TO RICHMOND ” FORWARD.

In this peculiar movement the right foot is placed well across and behind the left, sliding upon the right for about sixteen inches, when the left is suddenly thrown across and behind the right. Travel about the same distance upon the outside edge of the left, and continue again by changing to the right, etc. (Fig. 20, Diagram IV.)

“ ON TO RICHMOND ” BACKWARD.

Of all “ steps ” this certainly is one of the oddest, as the skater endeavouring to travel forward is in reality moving backward. Strange to add, too, it is quite simple. Stand on the left foot, and, lifting the right foot clear from the ice, twist the toe of the foot out to a great extent. In this position cross it over in front of and as far across the left as possible. At the same time, allow the weight of the body to fall upon the outside edge of the right foot. Raise the left foot, turning the toe out ; cross it over and in front of the right, and allow the weight of the body to come upon the outside edge of the left. Continue again with the right, etc. The lines on the ice are the same as in the “ Forward ” movement.

THE “ SPREAD EAGLE.”

Notwithstanding that this is one of the *ugliest* positions in skating, it seems to have a certain fascination to most aspirants to “ skatorial ” fame. A gentleman skater of great reputation was asked if he could do the Spread Eagle.

He replied, "No; it is only deformed people who are capable." It is a strange fact that hundreds of little children can accomplish the "Spread Eagle" before they can do an outside edge properly, whereas some of the leading experts fail to master it. It has been my experience that there are more poor skaters who can "cut it" than good ones. Skate straight ahead for about twenty or thirty yards, and while under good headway, place the feet in a direct line, heels close together (touching, if possible), and toes turned in opposite directions. This ungraceful movement may be executed in a straight line as per diagram, on the flat of the skates, by carrying the body perfectly upright, in a circle forward on inside edge, by inclining the body slightly forward, or in a circle backward on the outside edge, by inclining the body backward; or, by changing the edge first to inside, then to outside, we have what is termed the "Spread Eagle Wave." (Fig. 21, Diagram IV.)

THE "RANSOM."

For individual and combined skating the "Ransom" is one of the prettiest and most useful of all the steps. We will begin, for example, on the left foot forward outside edge. Then turn as if to execute the figure "Three," but instead of completing the backward inside edge turn of the "Three," remain on that edge—that is, the left—but an instant, the skate travelling about two inches only, then change to the outside edge of the right foot backward, and when you have made a semicircle on the outside edge back, change, as if to execute a "3" from outside edge backward to inside edge forward. Immediately the turn is made, after travelling about two inches on the inside edge forward of the right foot, change again to the left foot forward outside edge, and the skater will now be in the same position

as at the start. This figure is usually skated first on the left, then on the right foot, thus doing the "Ransom" on alternate feet. (Fig. 22, Diagram V.)

" RINGLETS."

" Ringlets " are invariably confused by skaters with " Loops." The difference lies in " Ringlets " being per-

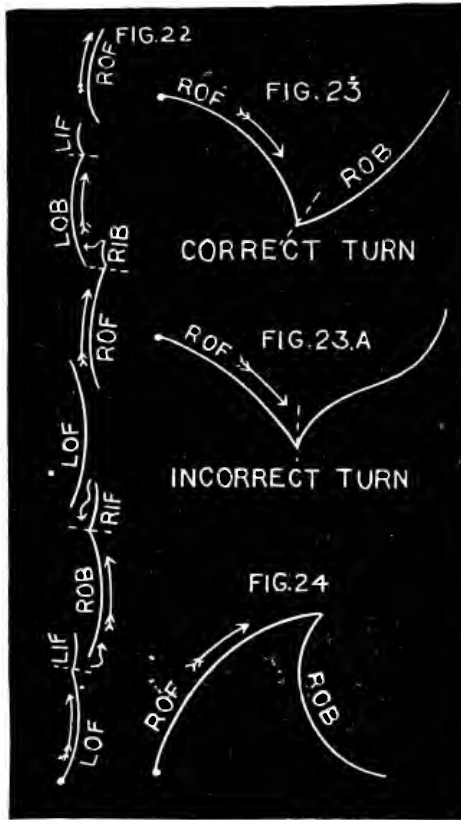


DIAGRAM V.

fectly round, whilst " Loops " are cycloid in shape. In " Continental " skating the " Loop " is usually " forced." This, no doubt, is due to the size of the figure in which it is inserted. American skaters, I find, execute " Loops "

in a manner smoother and more perfect—presumably on account of the figure in which they insert them being more adaptable.

“ JUMPING ON SKATES.”

Jumping on skates certainly requires much nerve and activity, and there are but few, even so-called *great* skaters, who have the cunning of jumping nicely, cleanly, neatly, so to speak. Many jump as though it were their first attempt, and they were not sure whether they would alight on their heads or where.

The cleanest and most perfect jump of all is made while the skater is travelling along at a fair rate of speed, and while on the flat of both skates, with feet drawn closely together, the inside of the left ankle touching the inside of the right. In this position the skater jumps clear from the ice, and alights with both feet precisely in the same position—that is, tight together. Another jump, known as the “ Spread Eagle Jump,” is executed while the skater is under considerable headway in the “ Spread Eagle ” movement. He hops clear from the ice, making a complete revolution in the air, and alights in the same position as at the start. Other jumps may be done by beginning with a long outside edge stroke on the left foot, jumping half round, and alighting on the outside edge backward of the other foot. Another jump (uncommon) is as follows Get under good speed on the outside edge of, say, the right foot forward, then jump high in the air, making a complete revolution whilst off the ice, and alight on the same edge (outside) of the same foot as at the beginning.

There are also the “ Inside Edge Jumps,” starting, for example, on the inside edge of the left foot, jumping in the air, and alighting on the inside edge of the right foot backwards. Lastly, there is the “ One Foot Jump,” which is

done by jumping from the inside forward to outside backward, and *vice versâ*, and I may add the "Meagher Jump"—that is, jumping from the outside forward on one foot, making a complete revolution in the air, and alighting outside forward on the same foot, finishing in this position.

"ROCKING TURNS."

The credit is due to England for these most fascinating and popular "turns," now being skated in all parts of the world, wherever water freezes, either naturally or artificially. Many ladies, and even children, may be seen executing them; but it rarely happens that the "Rockers" are skated perfectly. To the spectator they appear to skate the turns correctly, but when the lines on the ice are carefully examined it is found that they are not those of the proper "Rocker." For example, in executing, the skater begins on the right foot forward outside edge, and after completing a long stroke in this position by a quick turn of the shoulders in particular, and the whole body, and a very sharp twist of the right foot, the heel of the foot now leads, and the skater sails along on the outside edge backward of the right. But the curve on the ice is now turned to the direction of the left, instead of travelling on the first stroke to the direction of the right. This one decided change of direction constitutes the very charming "Rocker," the whole movement being skated solely on the outside edge.

In beginning the movement on the left foot forward outside edge, the skater, immediately upon making what might be described as the sudden change, finishes the backward stroke by gliding round on the outside edge of the left foot, but in the direction of the right. (Figs. 23 and 23 A, Diagram V.)

The "Rockers" comprise the following changes of edge :—

1. Outside Forward to Outside Backward.
2. Outside Backward to Outside Forward.
3. Inside Forward to Inside Backward.
4. Inside Backward to Inside Forward.

The diagrams show correct and incorrect "Rocking Turns." Many beginners, instead of holding the outside edge keenly, after completing the turn, come accidentally upon the inside edge, as shown in the diagram of the "Incorrect Rocker." Every care should be taken in the proper balancing of the body to prevent this not too uncommon error.

THE "COUNTER ROCKERS."

Notwithstanding that these turns are to the majority of skaters less difficult to skate correctly, they are almost as effective as the "Rockers." The difference between them is that the turn is made in precisely the opposite direction—that is, the skater begins on the outside edge of the right foot, as in the "Rocker" proper. Next he changes to the direction of the left, and then to the direction of the right. "Counter Rockers" are made by turning in the opposite direction to that taken when executing an ordinary "Three," while "Rockers" are made by turning in the same direction as in skating a "Three," notwithstanding the formation of the lines on the ice being entirely different. (Fig. 24, Diagram V.)

"BRACKET TURNS."

"Bracket Turns," in my opinion, are more effective, prettier, and even more difficult than the "Rockers" or "Counter Rockers." Instead of changing from outside to outside edge as in the "Rockers," the skater changes from

outside forward to inside backward, or the reverse, it being possible to skate "Bracket Turns" on the four changes of edge, as in the case of the "Rockers." Say, for instance, that the skater begins with a long outside edge curve, right foot forward, he now naturally leans to the direc-

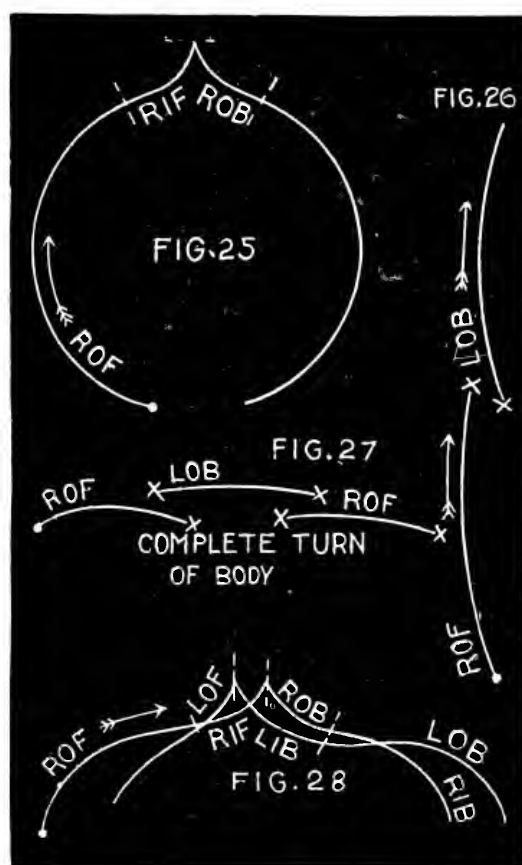


DIAGRAM VI.

tion of the right, and to execute the "Bracket" he throws the heel of the foot (that is, the employed foot) in the same direction as the toe formerly travelled. This enables him to finish on a long backward stroke on the inside edge, and brings him back almost to the starting-point on the

inside backward. What happens just at the turn is shown in diagram. (Fig. 25, Diagram VI.)

THE "MOHAWK."

This odd movement, which found its origin in America, can be skated with much effect either singly or in combination. It involves a change of edge which is entirely different from the "Rocker" or "Bracket Turn." Beginning, for instance, on the right foot forward outside edge, the skater dwells upon this stroke for a brief space. Then the balance leg is brought well forward, and the left foot is suddenly dropped in and behind the right. It also is placed upon the ice upon the outside edge, but travels backwards. (Fig. 26, Diagram VI.)

"WABUCK" (MEAGHER'S).

The above figure must certainly be a second cousin to the "Mohawk," but is unquestionably much more difficult to acquire. Beginning on an ordinary outside edge, say, of the left foot, the body is thrown suddenly round to the direction of the right, the right foot dropping on the ice, well in front of the left, and on the outside edge backward, continuing in the same curve as was made by the left foot—that is, outside edge forward. Then twist the body round again to the right, the left foot being crossed well over and in front of the right. Lastly, drop it on the ice on the outside edge forward. The skate is now in the same position as at the start, and leaves marks upon the ice similar to illustration. (Fig. 27, Diagram VI.)

THE "LOCOMOTIVE STEPS."

These are certainly sensational and interesting movements, and when properly executed give much pleasure to

the performer as well as astonish the onlooker. They may be skated noisily (resembling the clatter of the locomotive) or may be done quite noiselessly. We have six distinct changes in this figure, namely :—

- | | | |
|---------------------|--|---------------------|
| 1. Single Forward. | \| | 4. Double Backward. |
| 2. Single Backward. | \| | 5. Single Sideways. |
| 3. Double Forward. | \| | 6. Double Sideways. |

The “Single Forward” is done by beginning with a very short stroke on the right foot, outside edge. Next, dropping the left past the right (laying it in behind), and placing it upon the outside edge forward. The toe or point of the right skate must grip the ice until the left goes ahead and takes a short stroke on the outside edge. Then the point of the left skate grips the ice, whilst the short outside edge stroke is taken by the right, and we continue again with the other foot. The “Single Locomotive” backward is skated on exactly the same principle, beginning on the outside edges, and using the points by going backward, in the same manner as they were used for the forward movement.

“LOCOMOTIVE DOUBLE” FORWARD.

Here we have practically the same movement as the “Single Forward,” with the exception that the skater takes two strokes on the right foot, and uses the left point twice as the propelling power, in place of once, as in the single movement.

“LOCOMOTIVE SIDEWAYS,” SINGLE.

Throw the weight of the body principally upon the left foot, the right being well in front with the toe turned in, and the inside edge of the skate resting upon the ice. Force the right foot to describe an arc on the inside edge, then

carry it over behind the left, and place it upon the ice on the outside edge, and on this edge force it to describe an arc, repeating again as in the beginning.

“ LOCOMOTIVE SIDEWAYS,” DOUBLE.

In this movement compel the right foot to describe two arcs, the left the same, and continue increasing the speed as the figure is being rapidly developed

“ TOE-CIRCLING.”

This revolving sort of movement is thoroughly Canadian, and a most worthy figure. There is nothing in the skating line so closely resembling perpetual motion. To begin the explanation of this graceful feat, we will suppose the point of the left skate to be continually riveted in the ice, whilst the skater is continually circling around it with the right foot, winding in and out, changing the edges, executing loops, crosscuts, stars, and all manner of beautiful and artistic designs, lifting it occasionally from the ice, placing it again thereon in scores of fantastic evolutions by riveting the toe of the right skate, whilst the left is occupied in executing pretty designs. The heels also are invariably used for the pivots, and the figure and general movement on the whole is not only striking but quite unique.

“ PIVOTS AND PIROUETTES.”

Many quaint patterns may be skated by “ pivoting ” and “ pirouetting,” such as numerals, capitals letters, flowers, birds, leaves, and the like.

“ WALTZING ” ON SKATES.

These steps may be skated either singly or in combination, on the flat or on the point of the skate, the former

being more preferable for ladies. Almost any movement in which the skater moves perpetually round and keeps time to the music of the waltz is properly a "Waltz Step," and as many of the movements I shall hereafter explain, by slight alteration, may come under this head, I deem it advisable to describe them as "Waltz Steps." The most beautiful "waltz" on ice, to my perhaps prejudiced idea, is the "Canadian." This consists merely of the "Ransom" step, which has already been explained. This, particularly in combination with the "Austrian waltz" (which is commonly known as the "Vague"), makes a very fascinating waltz. The "Vague" movement will be explained later, and is well worthy of attention, as it is extremely useful as a "Pair Skating" figure.

VARIETIES OF "SPINS."

We fail to find a limit to the number of these "buzzing" movements which may be accomplished on a single pair of skates. We have the "One Foot" spin, beginning on either edge forward or backward, on the point, flat, or heel of the skate; the "Bowsprit," stooping so low that the balance leg is horizontal with the ice; the "Corkscrew," bringing the balance leg, while in a crouching position on one foot, under the leg which is now bent to its utmost, the skater appearing, as it were, to be sitting on the ice whilst spinning at the rate of forty or fifty revolutions per minute on one foot, gradually rising and usually finishing with a "pirouette" on the same foot.

There is the "One Foot" spin, in which the balance leg is brought high above the knee of the employed, while the skate of the balance foot is held in the hand, the skater meanwhile buzzing round like a "Christmas top." Then again is the letter "K" spin; this is performed by begin-

ning backward on the right foot, and bringing the knee of the left leg to the hollow of the right, spinning in this attitude. There are also "Double" spins, or "Two Foot" spins. These may be started to the left or right. "Cross Foot" spins are difficult and effective. Spinning backward on the left foot, cross the right foot forward. This is, perhaps, one of the most astounding of these feats. Similarly, the "Cross Foot" spin, in which the skater revolves like lightning backwards, whilst the heels are almost pointing in opposite directions, and the toes touching. Again, the "Spread Eagle" spin—that is, the skater spinning on one spot of ice whilst his toes point in opposite directions; and, lastly, the "Toe-on-toe" spin (Meagher's). The skater begins with a sharp outside edge spin on one foot, and whilst revolving at tremendous speed, the toe of the balance foot is gradually lowered until the point of the skate rests on the toe-cap of the spinning (employed) foot. For example, if spinning upon the left foot, the point of the right skate would rest upon the toe-cap of the left boot. The secret of "Spinning" is to force oneself round with head, shoulders, and arms, and to be well erect to ensure an even balance at the start, it being a mistake usually to begin a spin too quickly; you will surely come to grief, or have a hideously ungraceful appearance.

THE "VAGUE."

The "Vague," which I made reference to in the "Waltz" step, may be skated either singly or in "Pair Skating," and, if successfully, with much *éclat*. It is begun by executing a long curve on the right foot, outside edge forward, and while in this position crossing the left foot over and in front of the right, and spontaneously swinging the body round to the direction of the left. Then, while both

feet remain on the ice, complete the turn as seen (that is, the two cusps) in the "Single Grapevine." Next draw the left foot up from behind the right, and sail in on the inside edge of the right foot. This enables the skater now to begin the movement on the other foot (the left), just as it was begun on the right. (Fig. 28, Diagram VI.)

"PIGS' EARS."

Neither the figure nor the name of these movements is interesting or beautiful, but there is a certain fascination for a skater to be capable of executing them, seeing that they originated in a foreign country, and are fashionable. Begin on the outside edge with the right foot for-

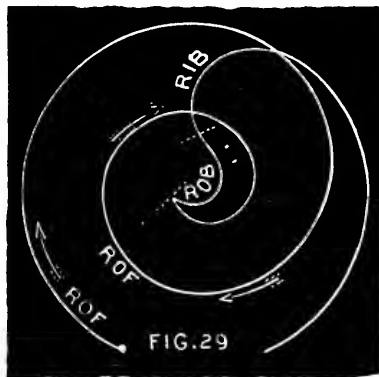


DIAGRAM VII.

ward, and after completing a fair-sized circle (radius of about four feet), wind inwards spirally. Then suddenly change to inside edge forward, and again to outside forward, as shown in diagram. These movements may be skated on either edge or foot, forward or backward. (Fig. 29, Diagram VII.)

VARIETIES IN "GRAPEVINES."

All "Grapevines" found their origin in America, and the majority of the finest of these puzzling figures in Canada. No skater's repertoire is considered complete without the addition of at least two or three good "Vines."

When executed to perfection—smoothly, so to speak—they are beautiful to behold. To watch two cunning feet cutting them, winding in and out in all directions, leaving upon the ice artistic designs of all descriptions and all sizes, drawn with mathematic precision, is a rare skating treat. Add to this that the skater at will moves in any and every direction along or across the ice wherever he chooses, and the result is certainly very charming. The simplest of these "Vines" and probably the best known is the

"SINGLE GRAPEVINE."

To begin, place the feet about eight inches apart, the toes slightly turned in. Slide the right foot about three inches in advance of the left, turn from forward to backward, but instead of turning in the direction your body would naturally turn—namely, from right to left—turn in the opposite direction, and instead of allowing the right foot to lead, as it naturally would lead with the left, cross it about three inches in advance of the left, allowing both feet always to remain on the ice. Turn from backward to forward, left to right, now making the right foot lead again, continuing the "Vine" thus. (Fig. 30, Diagram VIII.)

"SCISSORS."

Begin by placing both heels together and toes turned out. Again, by leading with the right foot backward, just as in the "Single" Grapevine. When the first turn or

the two cusps of the "Single" Grapevine have been completed, cross the left foot forward behind the right, bringing it out in such a position that the toe is pointing to the direction of the left, whilst the toe of the right foot points to the right, and both heels are then close together, the same as in the beginning. Return precisely over the same lines again backward; but this time the lead is taken with the left foot. (Fig. 31, Diagram VIII.)

"GRAPEVINE," DOUBLE.

Begin by leading with the right foot, as in the "Single" Vine, but instead of travelling only half-way round, make

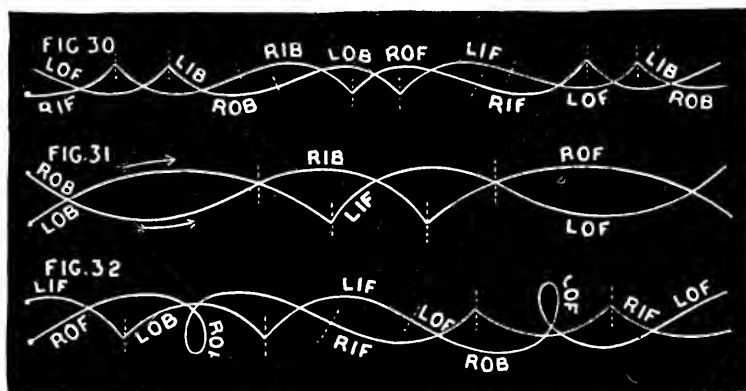


DIAGRAM VIII.

the complete revolution by turning to the right. Then begin again by leading with the left, making now a complete revolution by turning in the direction of the left; continuing again with the right, and repeating alternately. (Fig. 32, Diagram VIII.)

"GRAPEVINE PENNSYLVANIA."

Begin with both toes turned in, and the right foot leading. Cross the line with the left foot that was made

by the right, allowing the left foot to run well in behind, and on the off side of the right, the feet now being, as it were, locked together. Whilst in this position, twist the body round to such an extent that the left foot will be the leader. Cross the line with the right foot that was made by the left, allowing the right foot to run well in behind and on the off side of the left. They now being again in the same locked position, twist the body round again in the opposite direction to such an extent that the right foot

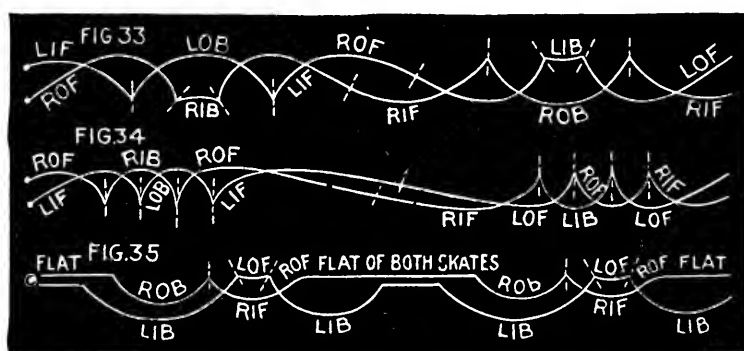


DIAGRAM IX.

will again lead as at the start. Continue the movement thus, leading with alternate feet. (Fig. 33, Diagram IX.)

“ GRAPEVINE PHILADELPHIA.”

Begin with both heels almost touching, with toes turned out. Begin now by leading backward with the right foot only, drawing the left foot in, so that it lies almost alongside of the right. Flap the left foot quickly to the direction of the left, following now with the right foot forward, and then draw the right foot, so that it lies almost alongside of the left. Flap the right foot quickly to the direction of the right, following now with the left foot leading forward.

Change again, and lead backward, with the right foot as in the beginning. (Fig. 34, Diagram IX.)

“ GRAPEVINE SPREAD EAGLE.”

Begin with the heels drawn together and the toes pointing in opposite directions, as in the ordinary “ Spread Eagle ” movement. Slide along in this position for about two yards, then suddenly draw the heel of the right foot out in the direction of the right, and make it describe a short outside edge curve. Whilst the right remains so for the moment, the left is drawn past it backward on the left side ; but immediately upon its passing the right the left changes from backward to forward, and again from forward to backward, whilst the right makes but one turn forward. This is done in order that it may lead again in the “ Spread Eagle ” position, the right being always the leading foot. To be an effective figure this must be skated quite smartly. (Fig. 35, Diagram IX.)

“ GRAPEVINE VICTORIA ” (MEAGHER’S).

Begin by leading with the right foot forward, the toe of the left foot almost touching the heel of the right. After travelling the distance of about two feet, suddenly change to the outside edge backward with the right, the toe of the right foot now almost touching the heel of the left, while the skater continually leads with the right foot. Complete a small loop with feet in this position, changing suddenly again from backward to forward, with the right still leading and the left following ; execute a loop forward, change again to the backward edge ; execute another loop backward, and continue. (Fig. 36, Diagram X.)

THE "GRASSHOPPER."

Get well under way on the "plain forward" movement, and bend the knee of the left leg (the employed) so low that the skater almost appears to be sitting on the ice. Taking hold of the right skate with the right hand, stretch the leg out horizontally to the ice, travelling in the direction in which you started straight ahead. This movement may also be skated backward by bending the knee of the balance foot (that is, the foot that was at first horizontal

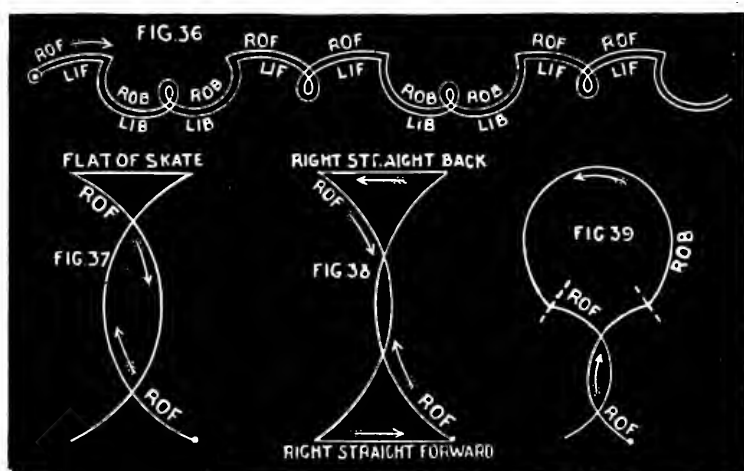


DIAGRAM X.

to the ice) to such a position that the skater appears to be sitting on both legs, and at the same time travelling along the ice at a fair speed.

There is also the "Wheelbarrow" movement. While one skater is executing the "Grasshopper," his hands are swung up behind him, while another skater takes hold of them, and pushes the low bent human wheelbarrow over the ice. The "Grasshopper" trick is known by various names—the "Gridiron," the "Flat-iron," and the "Bow-sprit."

“ ANVILS,” OR “ CROSSCUTS.”

Up to a few years ago “ Crosscuts ” were known as “ Anvils,” owing, no doubt, to the resemblance to a blacksmith’s anvil. They are supposed to have originated in Canada about the year 1870. These figures, in which we find absolutely no change of edge but three changes of direction, have always been remarkable for their difficulty. Few skaters excel in them. To execute the “ Crosscut,” the skater begins on an outside edge with a curve, say, on the right foot. The curve, if completed to a circle, would have a radius of about two feet. When the skater has completed a semicircle, and would naturally make the complete circle, the right foot is drawn very sharply backwards in a perfectly straight line of about six inches, the skater then continuing forward on the outside edge, and crossing his former lines in two places, as shown in diagram. The balance foot swings backward with much force as the skater draws backward, and forward as he draws forward. (Fig. 37, Diagram X.)

“ CROSSCUT,” DOUBLE-HEADED.

This figure is executed in precisely the same manner as the ordinary “ Crosscut,” but the bottom part is closed with a forward straight line, making a more complete movement throughout. (Fig. 38, Diagram X.)

THE “ DEMON ” EIGHT.

The difficulty of this figure probably accounts for its being christened the “ Demon.” Begin as if to execute an ordinary “ Backward Outside Edge Eight ” by starting, say, on the right foot first. Continuing the figure, the skater would naturally cross the balance foot (that is, the

left foot) behind the right, and execute the other circle on the outside edge, backward of the left, thus forming the "Eight." In the "Demon" Eight the skater executes the backward circle on the right, but instead of crossing the balance foot *behind* the right, it is crossed in front, at the same time being placed on the backward outside edge, the same as if it had been placed in that position by crossing it behind. Unless the reader has had a long acquaintance with the ice he had better not waste time endeavouring to "cut this figure," seeing that it may take him more "winters" practice than he might care to spend upon it.

"ROCKER CROSSCUT" (LORD ARCHIBALD CAMPBELL'S).

Begin on outside edge forward right foot, describing a semicircle. Execute now a "Rocker," continuing upon outside edge backward until a circle is almost completed, instead of finishing a circle. Execute now a "Rocker" backward, continuing forward until the former lines are crossed. This resembles a "Crosscut." (Fig. 39, Diagram X.)

"OX HORNS."

This figure is quite similar to the "Crosscut." Instead of crossing the outside edge line at the top, simply change the edge from outside forward to inside backward, and again, outside backward to inside backward, and finally to outside forward, finishing thus. (Fig. 40, Diagram XI.)

"SWEDISH CROSSCUT."

"Swedish Crosscut," although quite as difficult as the "Canadian" to perform, is not such a favourite with the great skaters. The difference between it and the "Canadian Crosscut" is that in the latter the skater makes a

complete revolution, whereas in the "Swedish" figure the skater moves continually in the direction in which the figure was begun, the former line being crossed once, whereas in the "Canadian" it is crossed twice. (Fig. 41, Diagram XI.)

"SWEDISH CROSSCUT" (DOUBLE), OR "REVERSE CANADIAN CROSSCUT."

This is begun as if about to execute the ordinary "Canadian Crosscut," but instead of crossing the lines on the

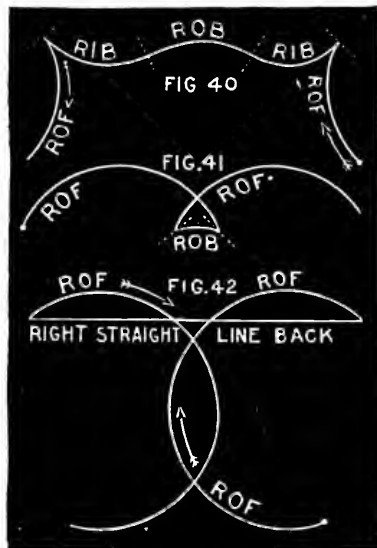


DIAGRAM XI.

inside of the straight lines, they are crossed on the outside. (Fig. 42, Diagram XI.)

"ROLLS" AND "CROSS ROLLS."

"Let us, since life can little more supply
Than just to look about us and to die,
Expatriate free o'er all the scenes we can,
And illustrate the way to *skate* to man."

Any of these movements can be begun either on out-

side edge forward, outside edge backward, inside edge forward, or inside edge backward; either crossing, as in the

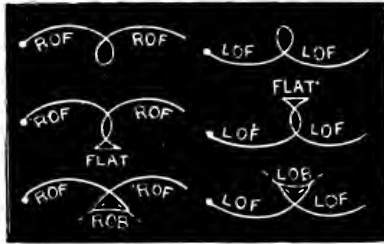


DIAGRAM XII.

“Cross Roll Forward,” or by skating without crossing the feet, as in the ordinary “Outside Edge Forward.” The figures belonging to this section are contained in Diagrams XII. and XIII. Diagram XII. represents three pairs of

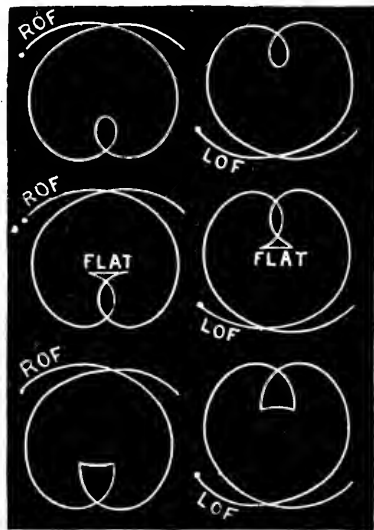


DIAGRAM XIII.

these movements, but though here represented separately, each pair would, in practice, form one continuous movement, or chain, on alternate feet.

VARIETIES OF "EIGHTS."

The figures explained in this section are executed much in the same manner as the "Rolls and Cross Rolls." Each

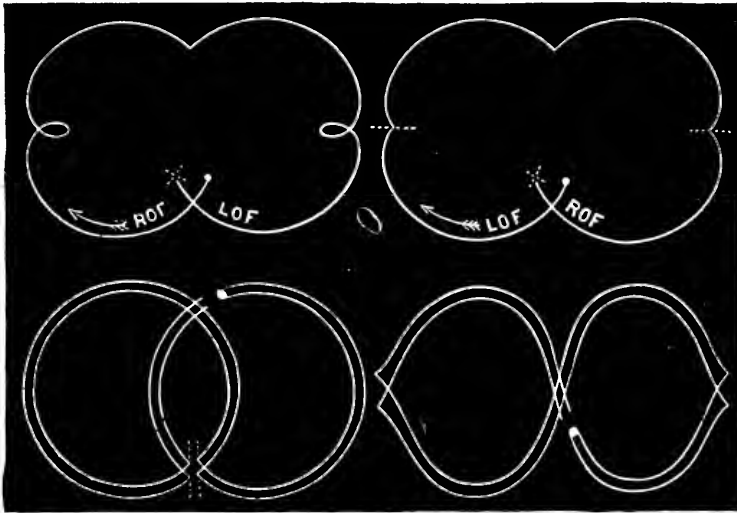


DIAGRAM XIV.

foot is used alternately, and the figures may likewise be skated upon all of the edges, forward or backward. The

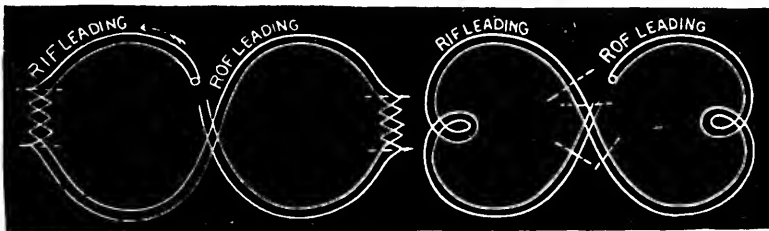


DIAGRAM XV.

following figures belonging to this class are contained in Diagrams XIV., XV., XVI., XVII., XVIII., XIX., and XX.

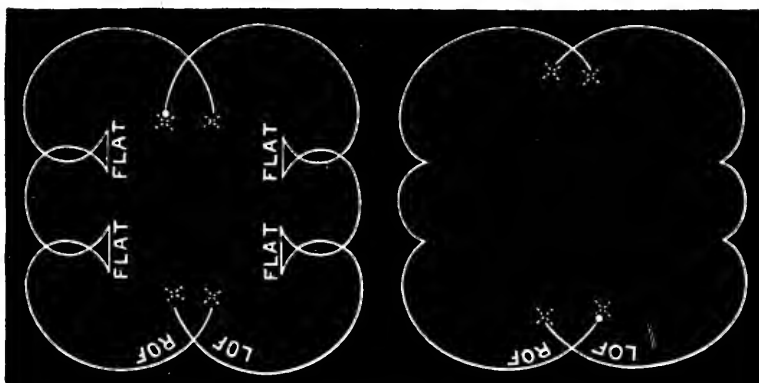


DIAGRAM XVI.

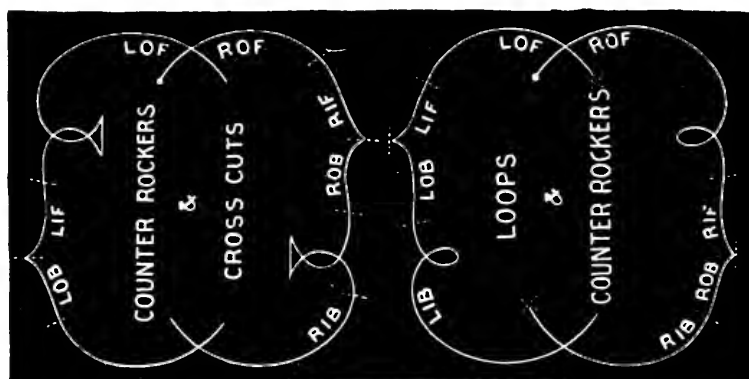


DIAGRAM XVII.

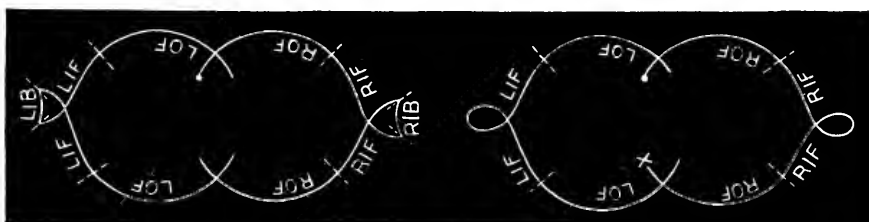


DIAGRAM XVIII.

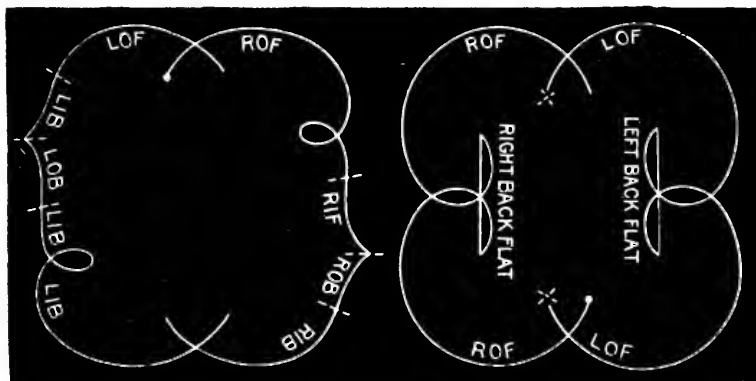


DIAGRAM XIX.

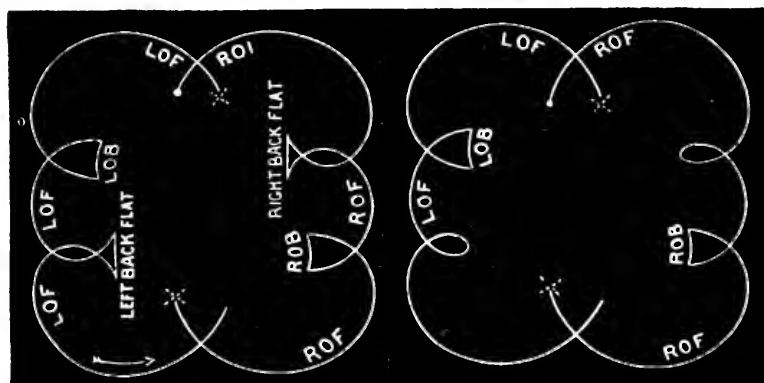


DIAGRAM XX.

ARTISTIC DESIGNS.

The various figures shown in Diagrams XXI.-XXXV. require no further explanation than that which appears upon the drawings themselves.

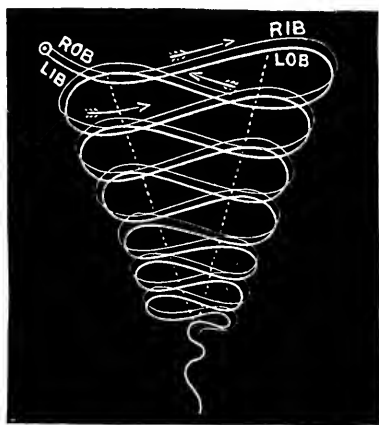


DIAGRAM XXI.

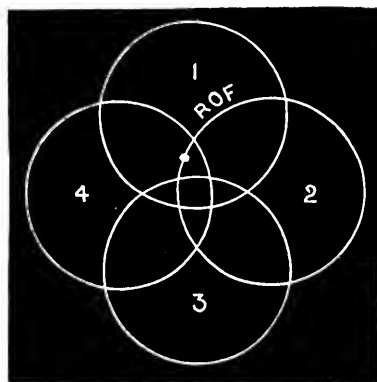


DIAGRAM XXII.

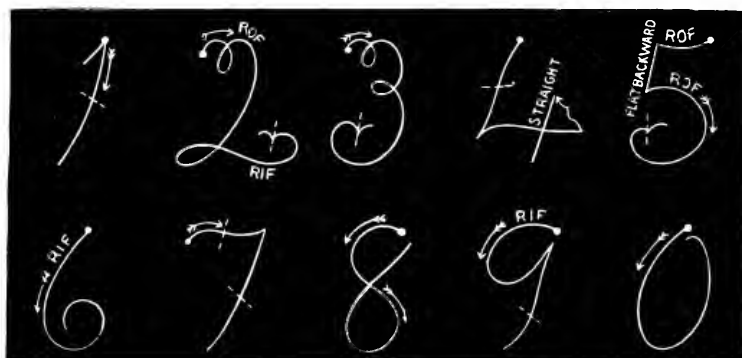


DIAGRAM XXIII.



DIAGRAM XXIV.

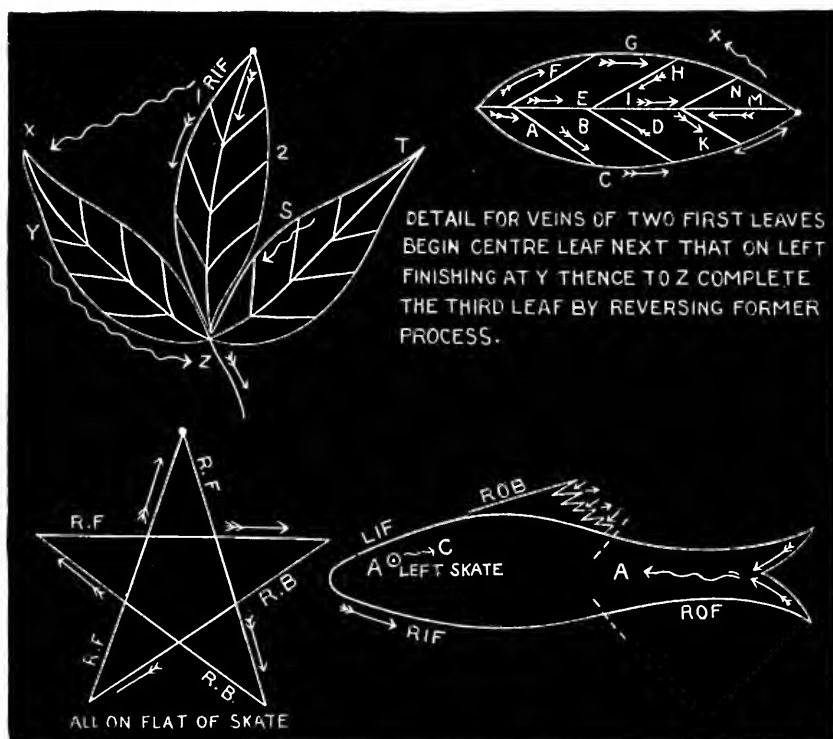


DIAGRAM XXV.

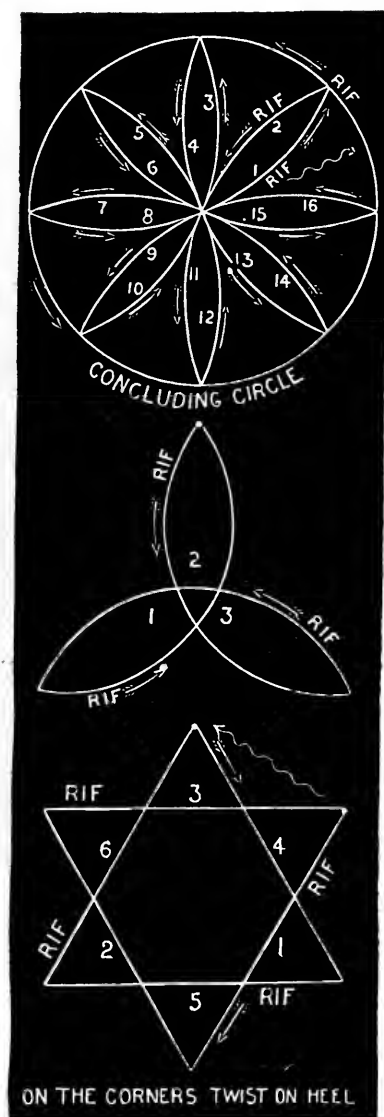


DIAGRAM XXVI.

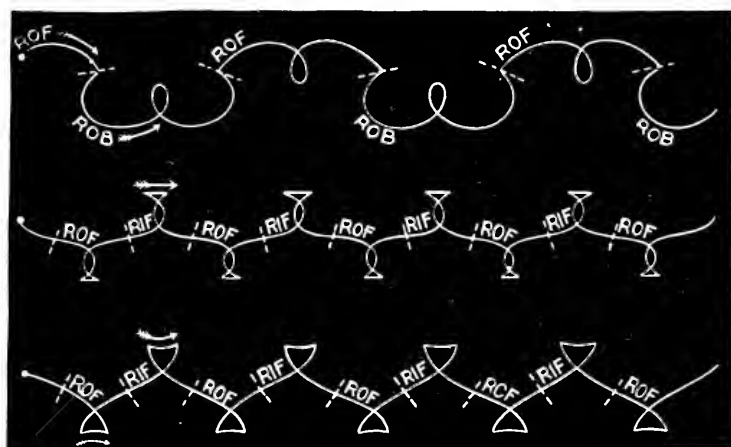


DIAGRAM XXVII.

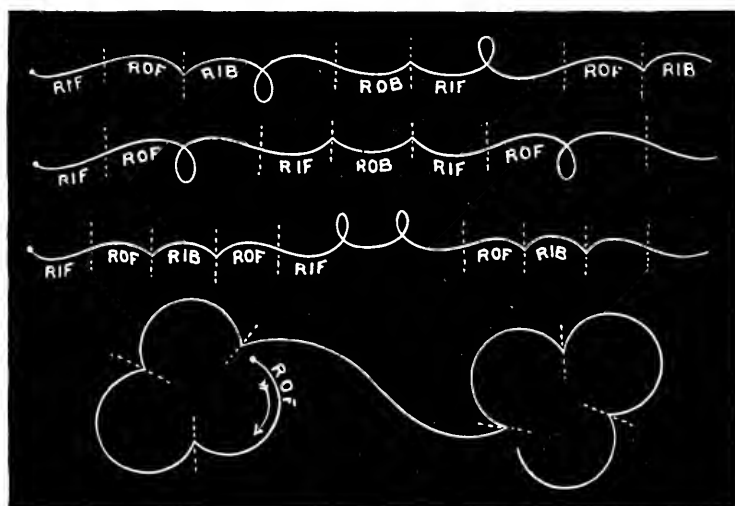


DIAGRAM XXVIII.

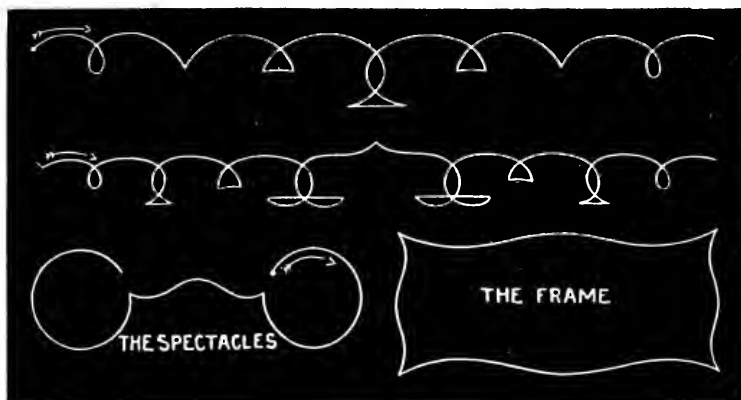


DIAGRAM XXIX.

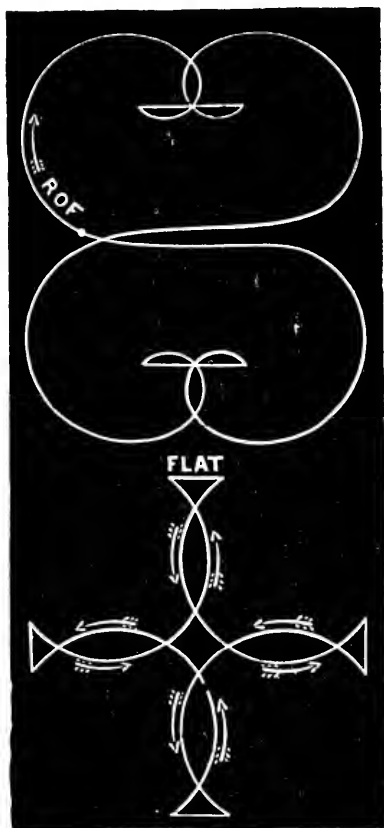


DIAGRAM XXX.

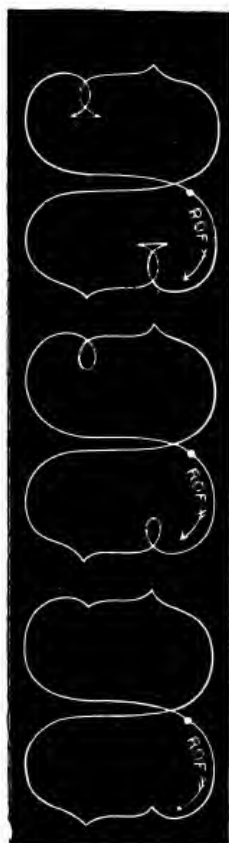


DIAGRAM XXXI.



DIAGRAM XXXII.



DIAGRAM XXXIII.

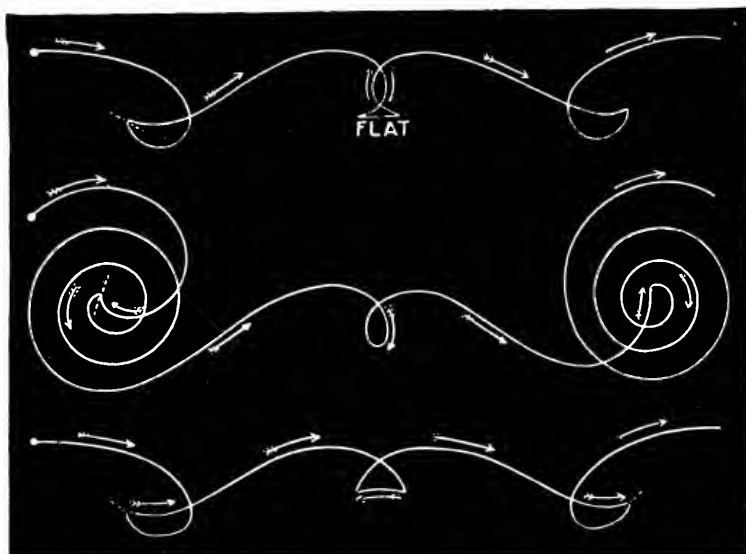


DIAGRAM XXXIV.

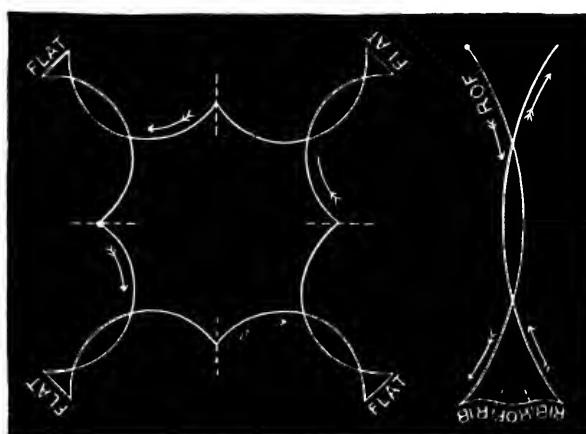


DIAGRAM XXXV.

“ PAIR ” SKATING.

THE “ PAIR ” SKATERS.

“ Complete in costume, in proportion so fine,
The sculptor from them might woo his design ;
For bountiful Nature has here tried her skill
The outlines of grace and manhood to fill.
Like birds on the wing the skaters float by,
As perfect in motion as if born of the sky.
Not Mercury’s self, with his pinions in air,
In beauty of movement can with them compare.”

“ PAIR ” skating consists in the execution of single movements by two persons. It is unquestionably the most fascinating of all styles, though in acquiring proficiency much time and practice are required. Still the result, when it is attained, more than repays the labour. “ Pair ” skating, it may be said, is at the present very much increasing in popularity. Nearly all the movements that can be performed singly can also be performed in “ Pair ” skating, though of this fact comparatively few (even good skaters) are aware. Hence it is that the more difficult figures are seldom attempted in this manner. The popular and generally accepted method of “ pair ” skating has been to execute “ Ransoms,” “ Waltz Steps,” “ Brackets,” “ Rocking Turns,” and a small selection of figure “ Threes ” and “ Eights,” and then their repertoire is exhausted ; but

I may safely say that it is possible to add not a few but hundreds of other beautiful creations to these somewhat simple and “skated-to-death ” movements.

“PAIR SKATING ” FIGURES.

“CROSS ROLL ” WITH CIRCLE.

Two skaters join hands. One starts backward on the ordinary “Cross Roll,” while the partner travels forward. On the third stroke thus, the one going backward skates a complete circle backward, and the one going forward follows with a complete circle forward. Thus they execute a perfect circle on every third stroke, first on the right foot, then on the left. This movement may be done on all of the edges, either forward or backward, and is always extremely effective. Giotto, one of the greatest of the “Old Masters ” in painting, was known to remark that “there was nothing prettier than a *circle*.”

“FIGURE EIGHT.”

Joining right hands only, two skaters stand with right sides facing each other in position for executing the “Eight.” Each starts off until a perfect circle is completed, when the right hands become disengaged. Each skater then makes a circle independently on the left foot. The marks on the ice do not constitute a perfect “Eight,” as there are three circles instead of two, the centre one enabling the skaters to join hands. The genuine “Eight ” may be skated by two persons without joining hands, who simply pass and repass each other in the centre of the “Eight ”—that is, when the time arrives to cross the feet.

THE "MERCURY."

This movement is probably better known to skaters in general than any double movement we have, excluding, of course, the "Eight." Two experts can make this movement to the eye of the spectator look both pretty and difficult. The two join hands; one begins backward, the other forward. The one travelling forward starts on the "Cross Roll Forward" left foot, the partner starting on the "Cross Roll Forward" right foot. The one going forward on the right foot crosses it over the left, describing a curve on the outside edge of the right, the partner doing the same, but backward on the left foot. At the end of each curve both skaters turn as in the ordinary "Ransom" step. The one going forward changes to backward, and the partner travelling backward changes to forward.

"GRAPEVINE."

The "Pair" skaters face each other; join both hands. One skater begins the "Grapevine," leading with the left foot forward. The partner begins with the right foot forward; thus both skaters are continually compelled to move sideways along the ice. When executed in good form, this is certainly a very fine, at the same time odd, movement.

"SCISSORS."

The "Pair" skaters face each other, with toes turned out. While in this position the palms of the hands are held up, the palms of one skater touching the palms of his partner. A push is given, and while one is executing the "Scissors" in one direction, and returning to the starting-point, his partner does likewise in the opposite direction; hence they meet to repeat again.

“ LOCOMOTIVE ” STEP.

The “ Pair ” skaters join hands, one doing the backward “ locomotive ” step, while the partner executes the forward. A great clattering of feet is heard when this is skated in a lively manner; but it requires two adept skaters to skate this rapid movement in perfect time, otherwise a clash will surely follow.

“ RAIL FENCE.”

The “ Pair ” skaters join both hands, facing each other as in the “ Grapevine ; ” but instead of cutting the “ Vine,” the “ Rail Fence ” pattern is accomplished. Both skaters move along the ice in a side direction, one leading with the left, whilst the partner leads with the right foot. This movement may also be skated in the form of a large circle, which naturally makes it doubly attractive.

“ SEA BREEZE ” (MEAGHER’S).

This charming movement, christened by Lady Randolph Churchill, is accomplished by the “ Pair ” skaters joining both hands, crossed in front. Both begin on a forward outside edge, say, of the left foot, executing thereon the simple “ outside edge ” movement. The first stroke is taken by both with the left, the second stroke with the right, and instead of both skaters executing a third stroke together, it is done by the skater on the left side only (a gentleman, for instance, skating with a lady); he holds the stroke sufficiently long to allow her to execute one complete turn of the “ Ransom ; ” she passes in front of him as the turn is being made; the last stroke of her “ Ransom ” finishing on the left foot; she joins him again on the left. She is now on his left side, and the movement is repeated

by beginning on the right foot, after two intermediate strokes have been taken by both, as at the outset. The lady now executes the "Ransom" from the right foot, and arrives again on the right of her partner, while he continues with a long stroke on the right.

"ONE FOOT" EIGHT.

As in a former movement already explained, this "Eight," as it is usually named, has three circles. The "Pair" skaters face each other, joining right hands only, and begin each on the right foot outside edge. When a complete circle has been skated, both change to inside edge, doing a circle now on this edge. Changing again to the outside edge, both are in the correct position, as at the starting-point. This figure is quite uncommon, and always more or less astonishes the onlookers, as it is a figure to be accomplished only by experts.

"PIROUETTE."

The "Pair" skaters join right hands, facing each other, and begin on the ordinary inside edge, pirouetting with the left foot forward, the points of the right skates being the pivots. These are placed almost touching, yet sufficiently apart to permit of the left feet of both skaters to complete a circle of about three feet in circumference. When several revolutions have been made, the left points are then used for the pivots; while the right hands become disengaged, the left join, and the "toe-circling" is now done with the right feet forward, inside edge.

"CONTINUOUS" SKATING.

This is the most difficult of all skating. The skater moves continually upon one foot. The balance foot is

never allowed to touch the ice, and in consequence demands much skill, strength, and activity in order to accomplish movements with keenness and grace.

“QUADRILLES ” ON ICE.

Here we have “United Skating”—that is, movements in which more than two persons participate. The “Quad-rille ” is rarely skated outside of Montreal, Canada, where it may be seen indulged in by members of the Earl Grey Club, who execute its varied and beautiful steps in perfect time to the music. To perform such dances on skates requires considerable familiarity with all the simple movements—that is, the “Twelve Fundamental Movements ;” and if, in addition to these, the skaters had ability to skate “Cross-cuts,” “Loops,” etc., far greater beauty and interest would attend their performances ; but of course we need not expect many to ascend to such high rungs on the skating ladder.

THE INTERNATIONAL SCHOOL OF SKATING.

SOLELY, so far as figures are concerned, the International school has taught us absolutely nothing new ; in fact, their obligatory movements scarcely come under the head of " Figures "—" Turns " would be more applicable ; yet, without a doubt, we have much to learn from this comparatively new school, which, I believe, only saw the light in the year 1892. Its commanding strokes, coupled with its call for freedom, style, and grace, must appeal to the admiration of all skaters classically trained. The International skater " skates," and is not riveted to one spot ; in other words, his movements cannot be skated in a space of the size of the top of a flour barrel, which I regret to add has for so many years been such a drawback to the American school, whose figures, for mathematical precision, do now, and always did lead the whole skating world. This school (which of course includes the " Canadian ") never has been considered a " stiff " one. We cannot claim this for the British school, nevertheless the latter school has at least one notable advantage over all others—namely, uniformity in " Combined " and " United " skating. The two schools, British and International, it is plain to be seen, are diametrically opposed to each other.

I may add that it would be far easier for a skater of the American school to become proficient in the International style than a skater of the rigid British school. Personally, I have always held that to fully enjoy the greatest delights to be

INTERNATIONAL SCHOOL OF SKATING. 119

found in this fascinating winter pastime—skating—one should move hither and thither, now in, now out, forward and backward, outside and inside edges, just as freely and easily as a newly arrived swallow when swooping and darting in chase of elusive flies, or as gracefully as a sea-bird skimming over a placid sea.

MEAGHER'S KEY TO INTERNATIONAL SCHOOL SKATING.

THE THREE TESTS.

R = Right.

L = Left.

T = Three.

f = Forward.

b = Backward.

o = Outside.

i = Inside.

B = Bracket.

LP = Loop.

C = Counter.

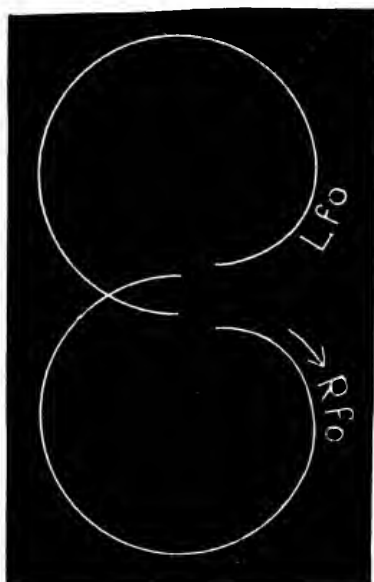
RK = Rocker.

→ = Starting Point.

Third Class Test. Must also
be Skated.

Rfi Lfi

Rbo Lbo



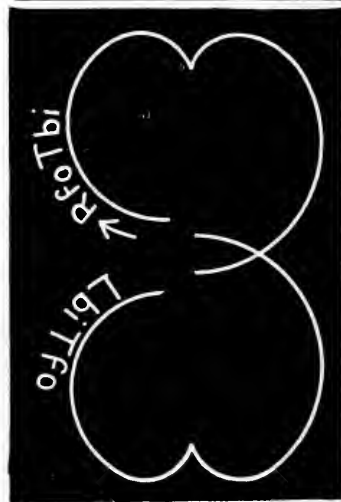
120 GUIDE TO ARTISTIC SKATING.

Third Class Test. Must also
be Skated.

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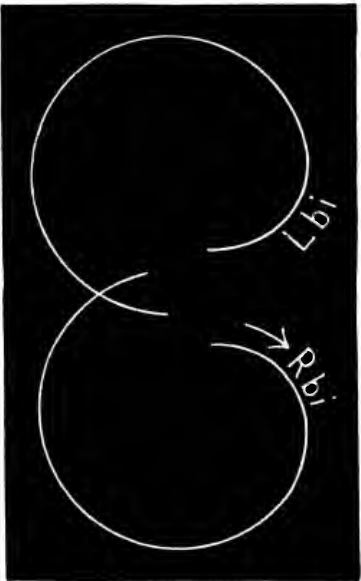
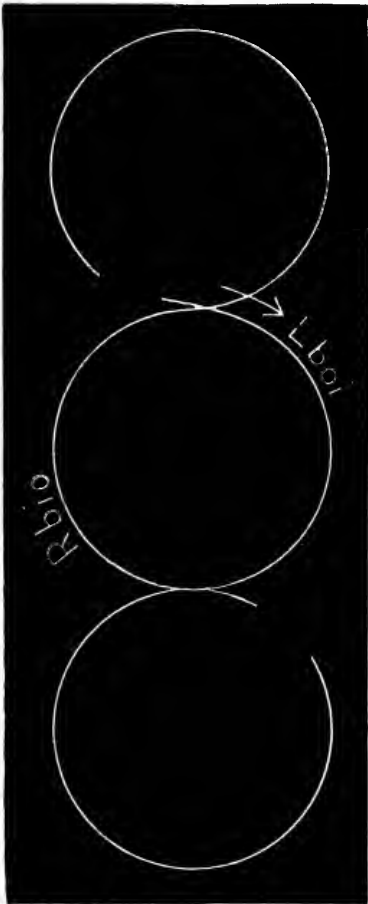


Third Class Test.



INTERNATIONAL SCHOOL OF SKATING. 121

Second Class Test.

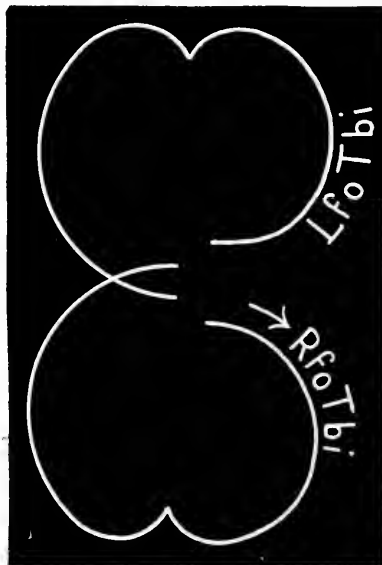


Second Class Test. Must
also be Skated.

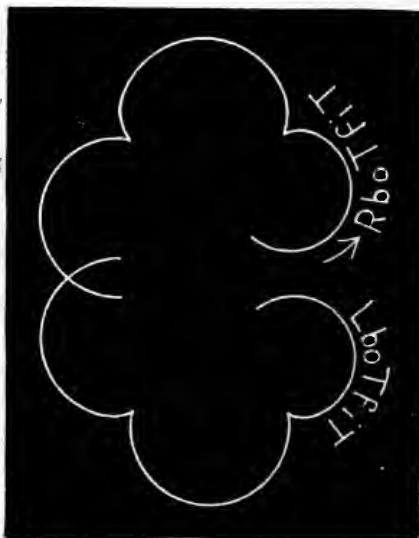
Rboi Lbio

Second Class Test. Must
also be Skated.

LfoTbi RbiTfo



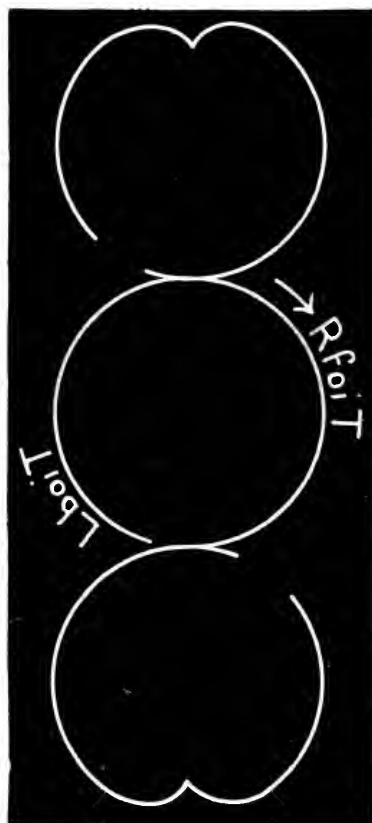
Second Class Test.



INTERNATIONAL SCHOOL OF SKATING. 123

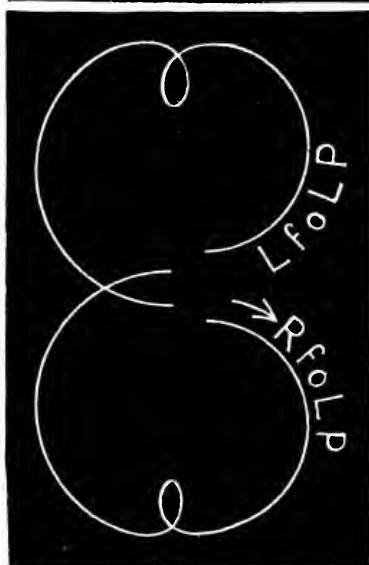
Second Class Test. Must
also be Skated.

LfoiT RboiT
RfoiT LbioT
LfiOT RbioT



Second Class Test. Must
also be Skated.

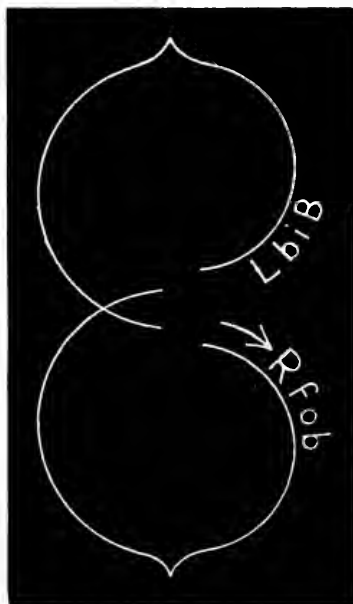
RfiLP LfiLP
RboLP LboLP
RbiLP LbiLP



GUIDE TO ARTISTIC SKATING.

Second Class Test. Must
also be Skated.

LfoB RbiB



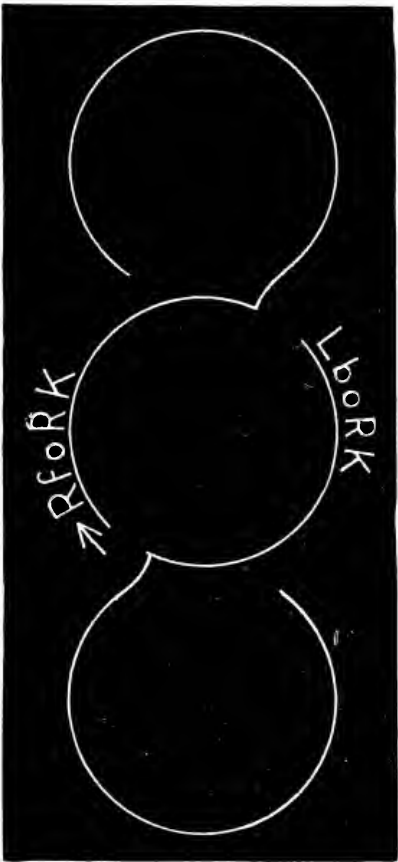
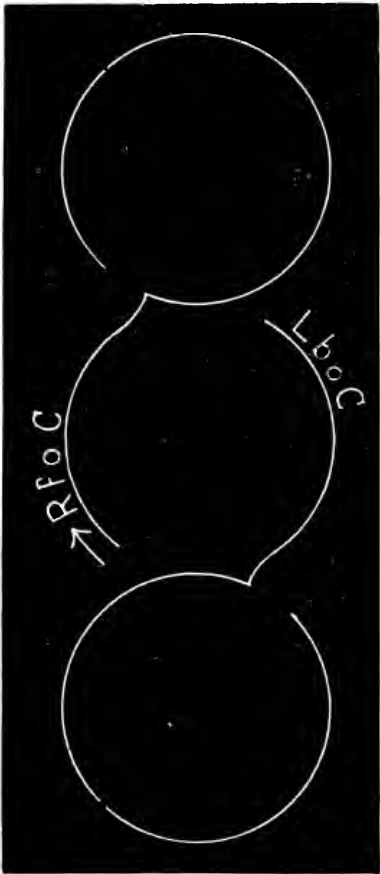
Second Class Test. Must
also be Skated.

Lfoi Rfio



First Class Test. Must
also be Skated.

LfoRK . . . RboRK
RfiRK . . . LbiRK
LfiRK . . . RbiRK

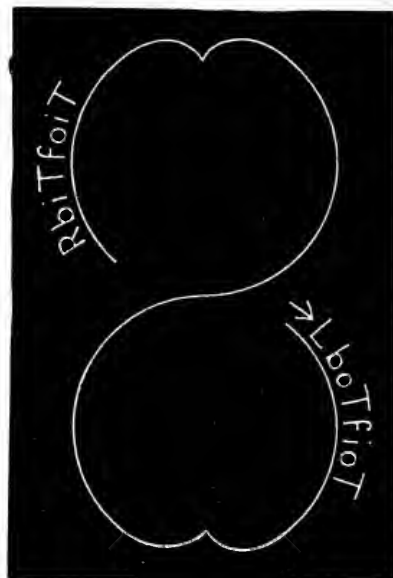


First Class Test. Must
also be Skated.

LfoC . . . RboC
RfiC . . . LbiC
LfiC . . . RbiC

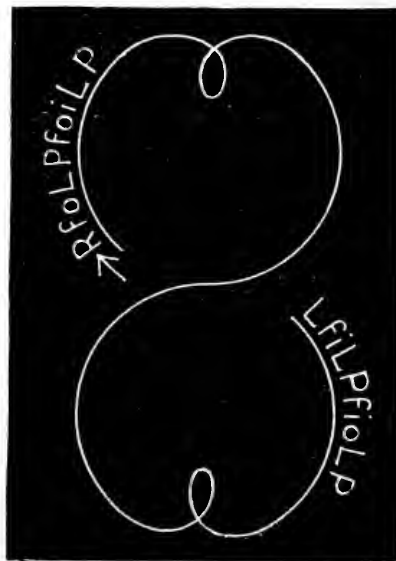
First Class Test. Must
also be Skated.

RboTfioT . . . LbiTfoiT



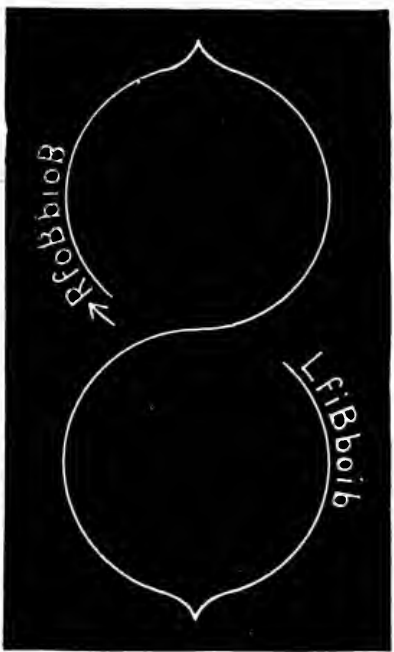
First Class Test. Must
also be Skated.

LfoLPfoiLP . . RfiLPfioLP
RboLPboiLP . . LbiLPbioLP
LboLPboiLP . . RbiLPbioLP



First Class Test. Must
also be Skated.

LfoBbioB . . RfiBboiB



THE INTERNATIONAL SKATING UNION (I.S.U.).

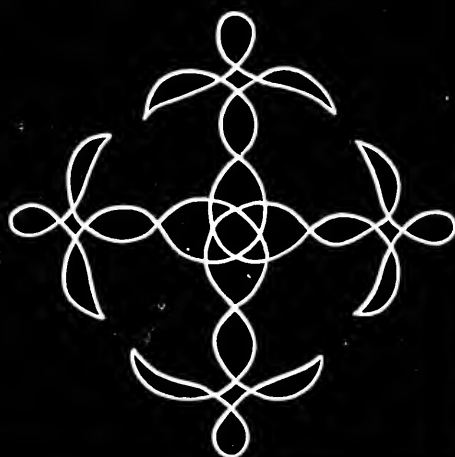
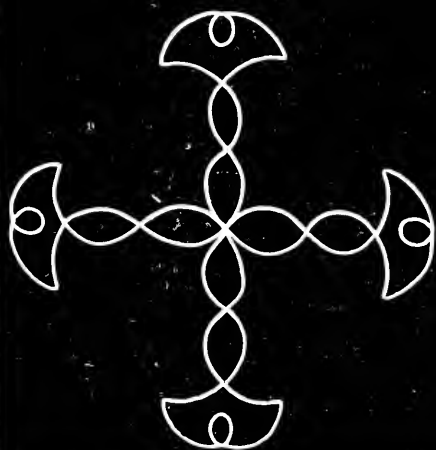
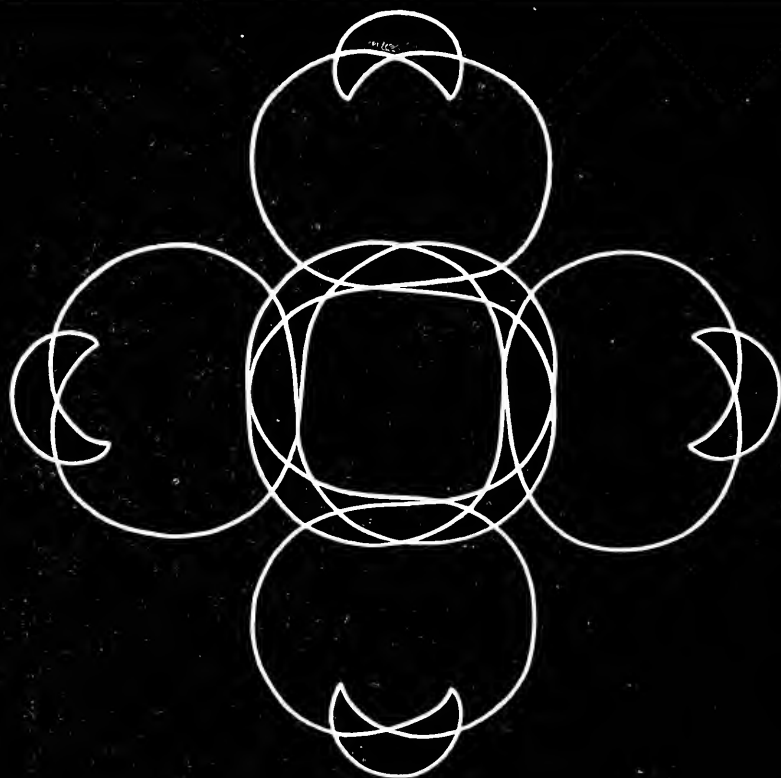
THE object of the International Skating Union is to lay down fixed rules for international competitions, and to adjudicate upon any disputes which might from time to time arise. It is now the supreme authority on all matters pertaining to skating. The Union meets in biennial congress to settle any questions arising, and to elect the Council to administer the business of the Association for the two ensuing years. Nine congresses have thus far been held: at Scheveningen, 1892; Copenhagen, 1895; Stockholm, 1897; London, 1899; Berlin, 1901; Budapest, 1903; Copenhagen, 1905; Stockholm, 1907; Amsterdam, 1909; and I believe the tenth was at Manchester.

THE NATIONAL SKATING ASSOCIATION OF GREAT BRITAIN.

CERTIFICATE OF THE THIRD CLASS ICE FIGURE SKATING TEST.

(International Style.)

Two judges must be present at the examination of a candidate. A candidate who has failed cannot compete again for a week without the written permission of the previous judges. The test must all be passed on the same day.



1. BEAKS AND CHANGES (WINZER). 2. SALCHOW STAR.

3. HUGEL STAR.

The test must be skated in good form, directions for which are :—

Carriage upright but not stiff ; the body not bent forward or sideways at the waist ; all raising or lowering of the body being effected by bending the knee of the tracing leg with upright back ; the body and limbs generally held sideways to the direction of progress. The head always upright. Tracing leg flexible with bent knee. The eyes looking downward as little as possible. The knee and toe of the free leg turned outward as far as possible, the toe always downward ; the knee only slightly bent. The free leg swinging freely from the hip and assisting the movement. The arms held easily, and assisting the movement ; the hands neither spread nor clenched. All action of the body and limbs must be easy and swinging, with the direct object of assisting the movement of the moment ; violent or stiff motions are to be avoided ; the figure should seem to be executed without difficulty.

The figures must be begun from rest—that is, by a single stroke with the other foot—and at the intersecting point of two circles. Every figure must be repeated three times consecutively. Every stroke should be taken from the edge of the blade, not from the point.

The essentials of correct tracing are :—

Maintenance of the long and transverse axes (as the long axis of the figure, a line is to be conceived which divides each circle into two equal parts ; a transverse axis cuts the long axis at right angles between two circles) ; approximately equal size of all circles, and of all curves before and after all turns ; symmetrical grouping of the individual parts of the figure about the axes ; curves without wobbles, skated out—that is, returning nearly to the starting point. Threes with the turns lying in the long axis ; changes of edge with an easy transition, the change falling in the long axis.

Each figure may be marked up to a maximum of six points. In marking, there shall be considered, firstly, correct tracing on the ice ; secondly, carriage and action ; thirdly, approximately

accurate covering of the previous traces in repeating the figure ; fourthly, size of the figure.

In order to pass, a candidate must obtain a minimum of two marks in each figure and an aggregate of 20 out of the maximum of 36 marks. These marks must be obtained from each judge. Judges may use half marks.

FIGURES.



Eight Rfo—Lfo

Eight Rfi—Lfi

Eight Rbo—Lbo

Change { (a) Rfoi—Lfio
(b) Lfoi—Rfio

Threes RfoTbi—LfoTbi

R = Right.

L = Left.

T = Three.

f = Forward.

b = Backward.

o = Outside.

i = Inside.

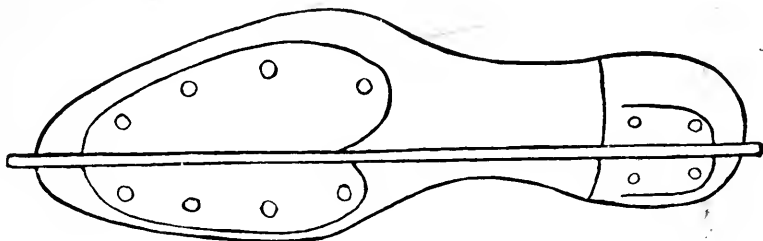
CERTIFICATE OF THE SECOND CLASS ICE FIGURE SKATING TEST.

(International Style.)

No candidate shall be judged for this test unless he has passed the Third Class test.

Three judges must be present at the examination of a can-

didate. A candidate who has failed cannot compete again for a week without the written permission of the previous judges.



CORRECT METHOD OF FIXING SKATE TO BOOT.

The test must all be passed on the same day, or, with the permission of the judges, on two consecutive days.

COMPULSORY FIGURES.

Each figure may be marked up to a maximum of 6 points. The marks given for each figure are multiplied by the factor of value for that figure. In order to pass, a candidate must obtain a minimum of 2 marks out of 6 in each figure, and an aggregate of 130 out of the maximum of 234 marks.

FREE SKATING.

The candidate will be required to skate a free programme of three minutes' duration.

This will be marked—

- (a) For the contents of the programme (difficulty and variety), up to a maximum of 6 marks.
- (b) For the manner of performance, up to a maximum of 6 marks.

In order to pass, a candidate must obtain 7 marks for (a) and (b) together.

The marks for the Compulsory Figures and the Free Skating must be obtained from each judge. Judges may use half marks and quarter marks.

COMPULSORY FIGURES.

Figure.		I.S.U. Factor.	
Eight	. . . Rbi—Lbi . . .	2	
Change	(a) Rboi—Lbio . . .	2	
	(b) Lboi—Rbio . . .	2	
Three	(a) RfoTbi—LbiTfo . . .	2	
	(b) LfoTbi—RbiTfo . . .	2	
Double Three	. RboTfiT—LboTfiT . .	1	
Change Three	(a) RfoiT—LboiT . . .	2	
	(b) LfoiT—RboiT . . .	2	
Change Three	(a) RfioT—LbioT . . .	3	
	(b) LfioT—RbioT . . .	3	
Loop	. . . RfoLP—LfoLP . . .	2	
Loop	. . . RfiLP—LfiLP . . .	2	
Loop	. . . RboLP—LboLP . . .	2	
Loop	. . . RbiLP—LbiLP . . .	2	
Bracket	(a) RfoB—LbiB . . .	3	
	(b) LfoB—RbiB . . .	3	
One-foot Eight	(a) Rfoi—Lfio . . .	2	
	(b) Lfoi—Rfio . . .	2	



R = Right.
L = Left.
T = Three.
LP = Loop.
B = Bracket.

f = Forward.
b = Backward.
o = Outside.
i = Inside.

CERTIFICATE OF THE FIRST CLASS ICE FIGURE
SKATING TEST.

(International Style.)

No candidate shall be judged for this test unless he has passed the Second Class test.

Three judges must be present at the examination of a candidate. A candidate who has failed cannot compete again for a week without the written permission of the previous judges. The test must all be passed on the same day, or, with the permission of the judges, on two consecutive days.

COMPULSORY FIGURES.

Each figure may be marked up to a maximum of 6 points. The marks given for each figure are multiplied by the factor of value for that figure. In order to pass, a candidate must obtain a minimum of 2 marks out of 6 in each figure, and an aggregate of 203 out of the maximum of 360 marks.

FREE SKATING.

The candidate will be required to skate a free programme of four minutes' duration.

This will be marked

- (a) For the contents of the programme (difficulty and variety), up to a maximum of 6 marks.
- (b) For the manner of performance, up to a maximum of 6 marks.

In order to pass, a candidate must obtain 7 marks for (a) and (b) together.

The marks for the Compulsory Figures and the Free Skating must be obtained from each judge. Judges may use half marks and quarter marks.

COMPULSORY FIGURES.

Figure.	I.S.U. Factor.	
Rockers	(a) RfoRK—LboRK . . .	4
	(b) LfoRK—RboRK . . .	4
	(a) RfiRK—LbiRK . . .	4
	(b) LfiRK—RbiRK . . .	4
Counters	(a) RfoC—LboC . . .	3
	(b) LfoC—RboC . . .	3
	(a) RfiC—LbiC . . .	3
	(b) LfiC—RbiC . . .	3
Three Change Three	(a) RboTfioT—LbiTfoiT . .	3
	(b) LboTfioT—RbiTfoiT . .	3
Loop Change Loop .	(a) RfoLPfoiLP—LfiLPfioLP .	4
	(b) LfoLPfoiLP—RfiLPfioLP .	4
	(a) RboLPboiLP—LbiLPbioLP	5
	(b) LboLPboiLP—RbiLPbioLP	5
Bracket Change Bracket	(a) RfoBbioB—LfiBboiB . .	4
	(b) LfoBbioB—RfiBboiB . .	4

R = Right.
L = Left.
RK = Rocker.
C = Counter.
LP = Loop.
B = Bracket.

f = Forward.
b = Backward.
o = Outside.
i = Inside.

CERTIFICATE OF THE THIRD CLASS ICE FIGURE SKATING TEST.

(English Style.)

The judges will require the test to be skated in good form, of which the essentials are (1) upright carriage, (2) the head erect, facing towards the direction of progress, (3) the body held sideways, (4) the employed leg straight, (5) the unemployed foot held close to and not in front of the employed foot, (6) the elbows kept near to the body, (7) the stroke taken from the side of the blade of the skate, and not from the toe, (8) the candidate must be able to hold the edge, when skating the edges after the turn, without rotating the body.

In every case two of the appointed judges must be present at the examination of a candidate, and the candidate must satisfy both judges.

TEST.

- (a) A forward outside three on each foot, the length of each curve being 15 feet at least. The figure need not be skated to a centre.
- (b) The four outside forward, inside forward, outside back, inside back on each foot alternately for as long as the judges shall require, the length of each curve being 15 feet at least on the forward edges, and 10 feet at least on the back edges.
- (c) A forward outside 8, the diameter of each circle being eight feet at least, to be skated three times without pause.

CERTIFICATE OF THE SECOND CLASS ICE FIGURE
SKATING TEST.*(English Style.)*

No candidate can be judged for this test unless he has passed the Third Class test.

No candidate who has failed to pass a Second Class test is allowed to compete again within a week, except with the written permission of the judges on the occasion of the former failure.

The whole of the above test must be skated on the same occasion and before two of the appointed judges, and the candidate must satisfy both judges.

The judges will require all turns to be clean.

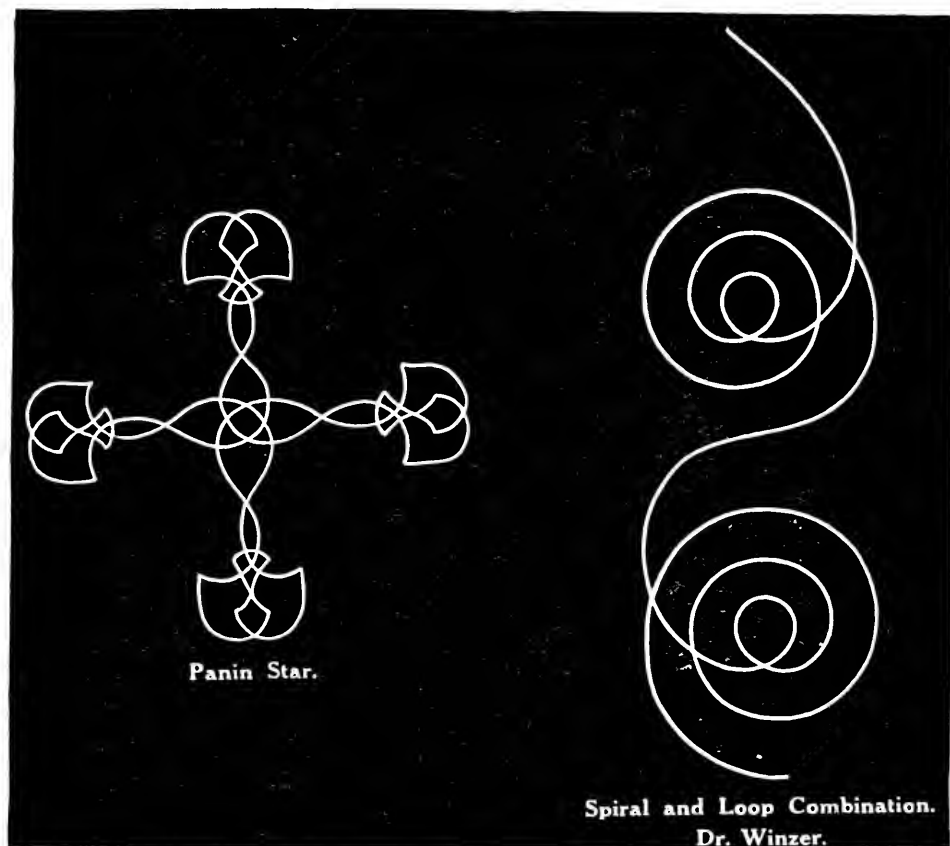
When a stroke is taken in a combined figure from outside back to outside back, the feet must be crossed.

In the following list of figures, the word "three" means a 3 turn.

TEST.

- (a) A set of combined figures skated with another skater, who will be selected by the judges, introducing the following calls, in such order and with such repetitions as the judges may direct :—
 - 1. Forward three meet.
 - 2. Once back—and forward meet.
 - 3. Once back—and forward three meet.
 - 4. Twice back off meet—and forward three meet.
 - 5. Twice back meet—and back—and forward three meet.
- (b) The judges shall call three "unseen" figures of quite simple character, in order to test the candidate's knowledge of calls and power of placing figures upon the ice. These shall be skated alone.
- (c) The following edges on each foot alternately for as long as the judges shall require, namely :—

1. Inside back, each curve being 20 feet at least.
2. Cross outside back, each curve being 12 feet at least.



- (d) The following figures skated on each foot, namely :—
1. Forward inside three, the length of each curve $\left\{ \begin{array}{l} R \\ \text{being 40 feet at least} \end{array} \right.$ $\left. \begin{array}{l} L \end{array} \right\}$
 2. Forward outside three, the length of each curve $\left\{ \begin{array}{l} R \\ \text{being 50 feet at least} \end{array} \right.$ $\left. \begin{array}{l} L \end{array} \right\}$
- (e) The following figures skated to a centre on alternate feet without pause, three times on each foot, namely :—
1. Forward inside three, the length of each curve being 15 feet at least.

2. Forward outside three, the length of each curve being 15 feet at least.
3. Forward inside two threes, the length of each curve being 10 feet at least.
4. Forward outside two threes, the length of each curve being 10 feet at least.
5. Back outside two threes, the length of each curve being 10 feet at least.

(f) The following figures skated on each foot, namely :—

1. Forward inside "Q," the length of each curve { R
being 30 feet at least } L
2. Forward outside "Q," the length of each curve { R
being 30 feet at least } L
3. Back outside "Q," the length of each curve { R
being 25 feet at least } L
4. Back outside "Q," the length of each curve { R
being 20 feet at least } L

CERTIFICATE OF THE FIRST CLASS ICE FIGURE SKATING TEST.

(English Style.)

No candidate can be judged for this test unless he has passed the Second Class test.

The test is divided into two sections, A and B.

The candidate shall be required to skate this test before not less than two, or more than three, judges. The whole test must be passed before the same judges and on the same day, or, with their consent, on two consecutive days.

The judges shall not judge a candidate in Section B unless he has passed in Section A.

No candidate who has failed to pass a First Class test is allowed to compete again within a fortnight, except with the written permission of the judges on the occasion of the former failure.

SKATING ASSOCIATION OF BRITAIN. 141

In the following list of figures the word “ three ” means a 3 turn.

SECTION A.

This section consists of the combined figures in Parts I. and II. ; the judges may also give such simple calls as they think fit, to enable the candidate to recover his position, to alternate the feet, etc.

The figures shall be skated with another skater to be selected by the judges, but if there are only two judges, neither of them shall skate.

Each call must be skated at least twice, beginning once with the right foot and once with the left.

Subject to these conditions, the calls shall be skated in such order and with such repetitions as the judges may, while the set is in progress, direct.

In calls introducing “ twice back ” the candidate must recede at least 35 feet from the centre.

To pass this section the candidate must satisfy all the judges in the manner in which he skates each set, considered as a whole, and also in the manner in which he skates each individual call.

The judges may pass a candidate in Part I. notwithstanding a reasonable number of errors on his part in the course of the set, provided that he ultimately skates all the calls to their satisfaction ; and in Part II. notwithstanding errors, provided that the candidate has shown competent skill in skating unseen calls.

PART I.

1. Twice back—and forward three—and forward inside three, off meet.
2. Twice back—and forward three threes—and back meet—and back two threes—and forward two threes, meet.
3. Twice back—and forward three, about, change, meet.
4. Twice back, about—and back off meet.

5. Twice back—and back inside centre three, change—and forward, meet.
6. Twice back three, centre three, off meet.
7. Twice back centre change, three, meet.
8. Once back—and forward—and forward inside two threes, centre change, meet.
9. Twice back—and forward two threes, pass, meet.
10. Twice back two threes, off pass, meet.
11. Inside twice back—and forward inside two threes, meet.
12. Forward, change, three, change, three, circle—and forward three, change, circle—and forward, about, change, three, off meet.

PART II.

In addition to the above, the judges shall call a further set of not more than six or less than four “unseen” figures of moderate difficulty, in order to test the candidate’s knowledge of calls and power of correct placing. This unseen set must include rockers, counters, brackets, and shall be skated by one candidate alone.

SECTION B.

No candidate shall be judged in Part II. of this section until he has passed in Part I.

The judges may allow a candidate any number of attempts at a given figure which they consider reasonable.

PART I.

The turns, mohawks, and choctaws of this part must be placed close to and on the near side of an orange or other fixed point on the ice. They must all be skated on each foot to the satisfaction of the judges.

The curve before and after the turn or change of foot must be 30 feet at least.

Threes	{ Outside back Inside back
Rockers	{ Outside forward Inside forward Outside back Inside back
Brackets	
Counters	
Mohawks	{ Outside forward Inside forward
Choctaws	

For the use of the Judges.				
Three.	ROB,	LOB,	RIB,	LIB.
Rocker.	ROF,	LOF,	RIF,	LIF.
	ROB,	LOB,	RIB,	LIB.
Counter.	ROF,	LOF,	RIF,	LIF.
	ROB,	LOB,	RIB,	LIB.
Bracket.	ROF,	LOF,	RIF,	LIF.
	ROB,	LOB,	RIB,	LIB.
Mohawk.	ROF,	LOF,	RIF,	LIF.
Choctaw.	ROF,	LOF,	RIF,	LIF.

PART II.

To pass in this part a candidate may select one figure in each group, and score 45 marks at least. A selection once made by a candidate cannot be altered.

No marks shall be scored in respect of any one-footed figure unless it is skated on each foot, and the number set against each figure represents the maximum that can be scored for that figure.

A candidate shall not score for any figure on which he shall not have obtained at least half marks.

Eights.

In marking these figures the judges will take into consideration the general symmetry of the figure, and the approximate equality of corresponding curves.

In each figure the complete eight is to be skated three times without pause.

The figures need not be commenced from rest.

In groups D and E the turns and choctaws respectively are to be made on the near side of the centre.

The following turns are to be skated to a centre on alternate feet :—

GROUP A.								MAX.
Outside back two threes . . . . .	.	.	.	.	.	.	.	4
Inside back two threes . . . . .	.	.	.	.	.	.	.	13
Outside forward bracket . . . . .	.	.	.	.	.	.	.	6
Inside forward bracket . . . . .	.	.	.	.	.	.	.	4
GROUP B.								
Outside forward two brackets . . . . .	.	.	.	.	.	.	.	6
Inside forward two brackets . . . . .	.	.	.	.	.	.	.	10
Outside forward bracket, three . . . . .	.	.	.	.	.	.	.	9
Inside forward bracket, three. . . . .	.	.	.	.	.	.	.	5
Outside forward three, bracket . . . . .	.	.	.	.	.	.	.	4
Inside forward three, bracket. . . . .	.	.	.	.	.	.	.	12
GROUP C.								
Outside back two brackets . . . . .	.	.	.	.	.	.	.	14
Inside back two brackets . . . . .	.	.	.	.	.	.	.	11
Outside back bracket, three . . . . .	.	.	.	.	.	.	.	16
Inside back bracket, three . . . . .	.	.	.	.	.	.	.	8
Outside back three, bracket . . . . .	.	.	.	.	.	.	.	5
Inside back three, bracket . . . . .	.	.	.	.	.	.	.	14
GROUP D (Figure 1).								
Outside forward rocker . . . . .	.	.	.	.	.	.	.	8
Inside forward rocker . . . . .	.	.	.	.	.	.	.	4
Outside forward counter . . . . .	.	.	.	.	.	.	.	8
Inside forward counter . . . . .	.	.	.	.	.	.	.	4
Outside forward centre choctaw and inside forward centre choctaw (Figure 2), beginning on each foot . . . . .	.	.	.	.	.	.	.	4
Outside forward mohawk and inside forward mohawk to a centre (Figure 3), beginning on each foot . . . . .	.	.	.	.	.	.	.	4

Reverse Q's.

The turns and changes are to be made on the near side of fixed points determined by the candidate ; the distance between

SKATING ASSOCIATION OF BRITAIN. 145

these, and the lengths of the first and last curves, are to be each not less than 50 feet beginning on forward edges, 35 feet beginning on back edges.

GROUP E.

								MAX.
Outside forward three, change	.	.	.	.	.	.	.	2
Inside forward three, change .	.	.	.	.	.	.	.	3
Outside forward rocker, change	.	.	.	.	.	.	.	3
Inside forward rocker, change	.	.	.	.	.	.	.	3
Outside forward bracket, change	.	.	.	.	.	.	.	5
Inside forward bracket, change	.	.	.	.	.	.	.	4
Outside forward counter, change	.	.	.	.	.	.	.	5
Inside forward counter, change	.	.	.	.	.	.	.	3

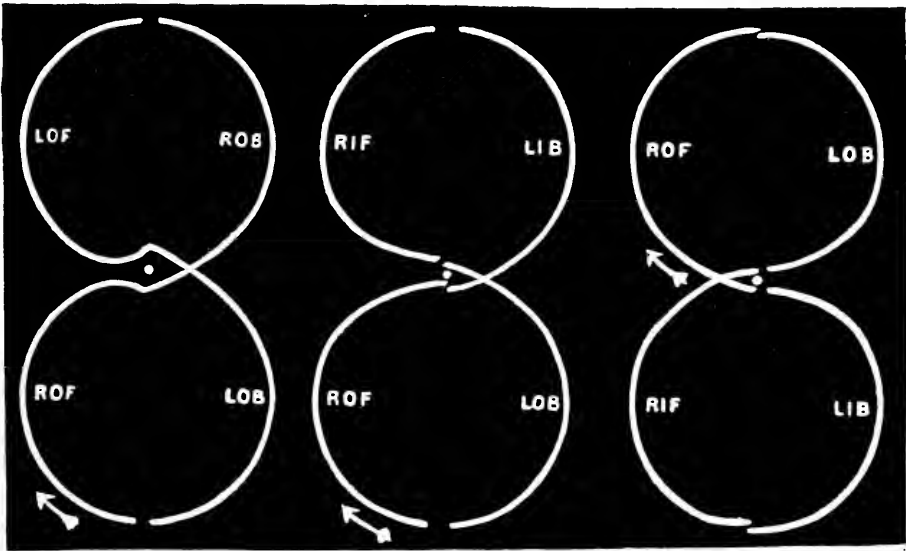


FIG. 1

FIG. 2.

FIG. 3.

GROUP F.

Outside back three, change	.	.	.	.	.	.	.	5
Inside back three, change	.	.	.	.	.	.	.	8
Outside back rocker, change	.	.	.	.	.	.	.	6
Inside back rocker, change	.	.	.	.	.	.	.	8
(2,069)								10

FIGURE-SKATING PROGRAMME OF THE AMATEUR SKATING ASSOCI- ATION OF CANADA.

THE object of this programme is to set forth the movements of figure skating, so as best to test the proficiency of skaters, and in such order as will economize the strength of the contestants. The movements are arranged under comprehensive, fundamental heads, designed to include everything appertaining to the art. It is to be understood that whenever practicable, all movements are to be executed both forward and backward, on right foot and on left. Marks are to be given according to the number of competitors that start in the competition.

1. Plain forward and backward.
2. Outside edge roll forward.
3. Outside edge roll backward.
4. Inside edge roll forward.
5. Inside edge roll backward.
6. Figure eight on one foot forward.
7. Figure eight on one foot backward.
8. Cross roll forward in field and eights, single and double circle.
9. Cross roll backward in field and eights, single and double circle.
10. Change of edge roll forward, beginning on either outside or inside edge.

11. Change of edge roll backward, beginning on either outside or inside edge.
12. Spread eagle on inside and outside edges. (No cut.)
13. Curved angles—threes, single, double, chain and flying, beginning on inside or outside edge.
14. Curved angles—rocking turns from outside edge to outside edge, or from inside edge to inside edge, forward and backward.
15. Curved angles—cross cuts or anvils.
16. Grapevines, including Philadelphia “twist.”
17. Toe and heel movements, embracing pivot circling, toe spins (pirouettes), and movements on both toes.
18. Single and double flat-foot spins, cross-foot and two foot whirls.
19. (a) Serpentes on one foot, and on both feet ; (b) change of edge, single and double.
20. Loops and ringlets on inside and outside edges, single and in combination.
21. Specialties, embracing *original* and *peculiar* movements.

In addition to the figures specified in the above list, each competitor shall skate six specialties, for which double points shall be awarded, and in allowing points the judges can take into consideration the ease or difficulty of the movement. The specialties must be figures that are entirely different from, and not merely variations of the movements mentioned in the foregoing list. A list showing the specialties proposed to be skated must be handed to the judges by each competitor on coming upon the ice. In the event of a tie, the judges will order it to be skated off in such a way as will seem to them proper.

GENERAL REGULATIONS FOR TOURNAMENT.

1. In deciding the relative merits of competitors, special attention will be given to grace and ease of position, largeness of figure, and accuracy in skating to place, and ability to use both feet equally well.

2. Competitors before coming on the ice will draw lots to decide the order in which they shall skate, and shall preserve this order throughout, except that the competitor who leads in each figure shall skate last in the next on the programme, the others preserving their relative succession.

3. If, in the opinion of the judges, any competitor shall not have skated in the first eleven numbers sufficiently well enough, they may require him to retire.

4. Any competitor refusing to skate when called upon in his proper turn, without a reason satisfactory to the judges, will be ruled out of the competition, and shall leave the ice.

5. The decision of the majority of the judges shall be final with regard to all questions of disqualification, interpretation of the programme, and merits of competitors.

PROGRAMME OF THE NATIONAL AMATEUR SKATING ASSOCIATION OF AMERICA FOR FIGURE-SKATING CONTESTS.

THE object of this programme is to set forth the movements of figure skating so as best to test the proficiency of skaters, and in such order as will economize the strength of the contestants. The movements are arranged under comprehensive, fundamental heads, designed to include everything appertaining to the art. It is to be understood that whenever practicable all movements are to be executed both forward and backward, on right foot and on left.

1. Plain forward and backward skating in various ways.
2. Outside edge roll forward.
3. Outside edge roll backward.
4. Inside edge roll forward.
5. Inside edge roll backward.

6. Figure eight on one foot forward.
7. Figure eight on one foot backward.
8. Cross roll forward in field and eights, single and double circle.
9. Cross roll backward in field and eights, single and double circle.
10. Change of edge roll forward, beginning on either outside or inside edge.
11. Change of edge roll backward, beginning on either outside or inside edge.
12. Spread eagle on inside and outside edges.
13. Curved angles—threes, single, double, chain, and flying, beginning on inside or outside edge.
14. Curved angles—rocking turns, from outside edge to outside edge, or from inside edge to inside edge, forward and backward.
15. Curved angles—crosscuts or anvils.
16. Grapevines, including Philadelphia "twist."
17. Toe and heel movements, embracing pivot circling, toe spins (pirouettes), and movements on both toes.
18. Single and double flat-foot spins, cross-foot, and two-foot whirls.
19. (a) Serpentine on one foot and on both feet ; (b) change of edge, single and double.
20. Loops and ringlets on inside and outside edges, single and in combination.
21. Display of complex movements, at the option of the contestant.
22. Specialties, embracing *original* and *peculiar* movements.

If limited as to time, the judges may select what is thought best. This schedule is intended as a guide, as well to skaters as to judges, who should continually bear in mind that grace is the most desirable attribute of artistic skating. The rules of the National Amateur Skating Association are as follows: The officials of a figure-skating competition shall be three judges

and one scorer. The judging shall be done on a scale of points running from the number of contestants down to 0. Experience has shown the following to be the most practicable method of scoring: The number to be given to the one standing first in any section shall be that of the number of contestants. Should there be two or more of equal merit, they should be marked the same number; and the one coming next below takes the number resulting from subtracting the number of competitors above him from the number entered. A total failure is marked "zero." A fall does not necessarily constitute a failure.

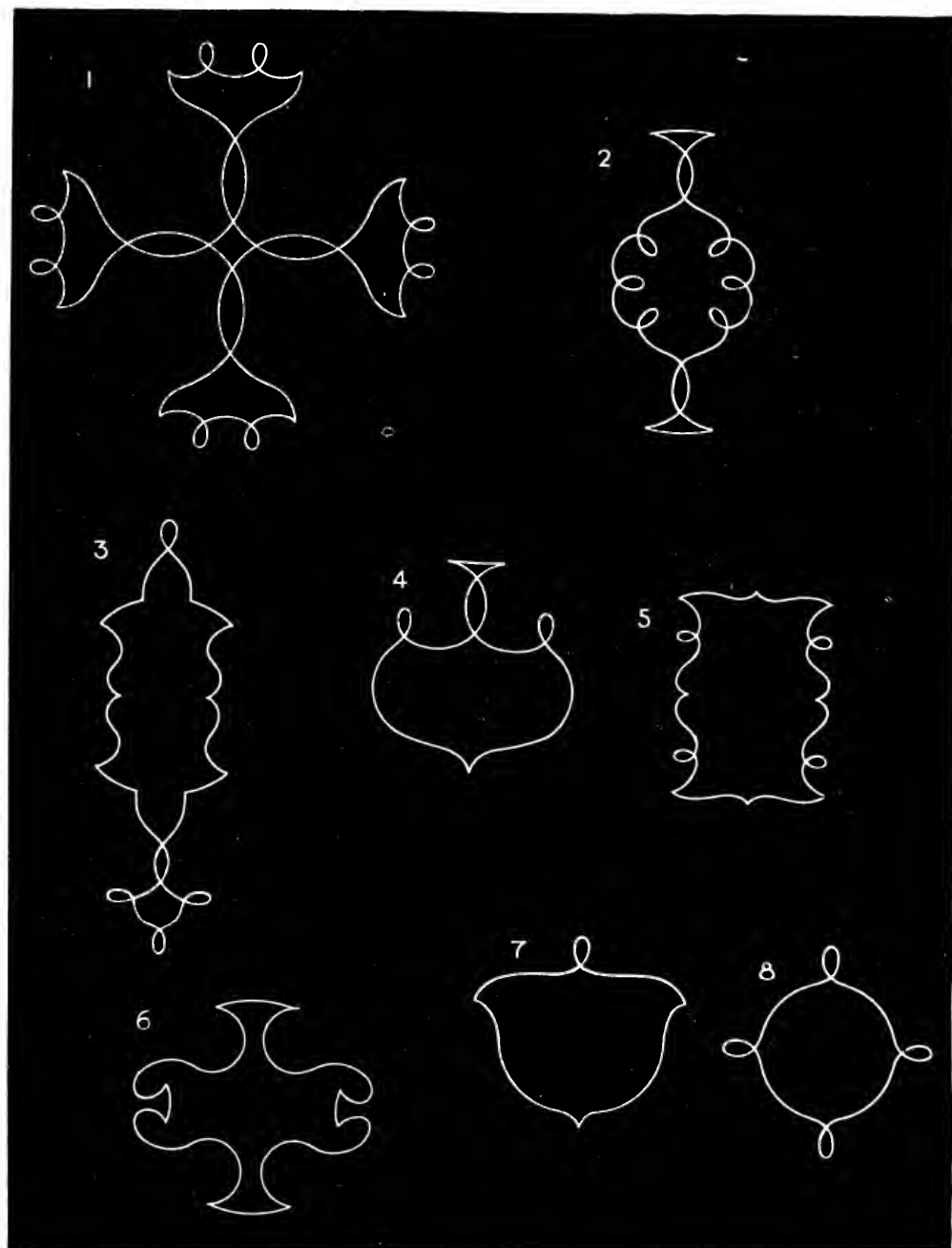
At the conclusion of each figure each judge shall, without consultation with his associates, mark the number of points which he awards to each competitor. These reports shall then be compared, and in case of disagreement the majority shall decide. The scorer shall keep an accurate record of the points allowed to each contestant, on each figure, but shall not be permitted to inform any competitor of his standing until the close of the entire competition. In deciding the relative merits of competitors, special attention will be given to grace and ease of position, accuracy in skating to place, and ability to use both feet equally well. Competitors, before coming on the ice, will draw lots to decide the order in which they shall skate, and shall preserve this order throughout, except that the competitor who leads in each figure shall skate last in the next on the programme, the others preserving their relative succession. If, in the opinion of the judges, any competitor shall not have skated in the first eleven numbers sufficiently well, they may require him to retire. Any competitor refusing to skate when called upon in his proper turn, without a reason satisfactory to the judges, will be ruled out of the competition, and shall leave the ice. The decision of the majority of the judges shall be final with regard to all questions of disqualifications, interpretations of the programme, and merits of the competitors.

NATIONAL AMATEUR SKATING ASSOCIATION OF AMERICA.

SPEED SKATING RULES.

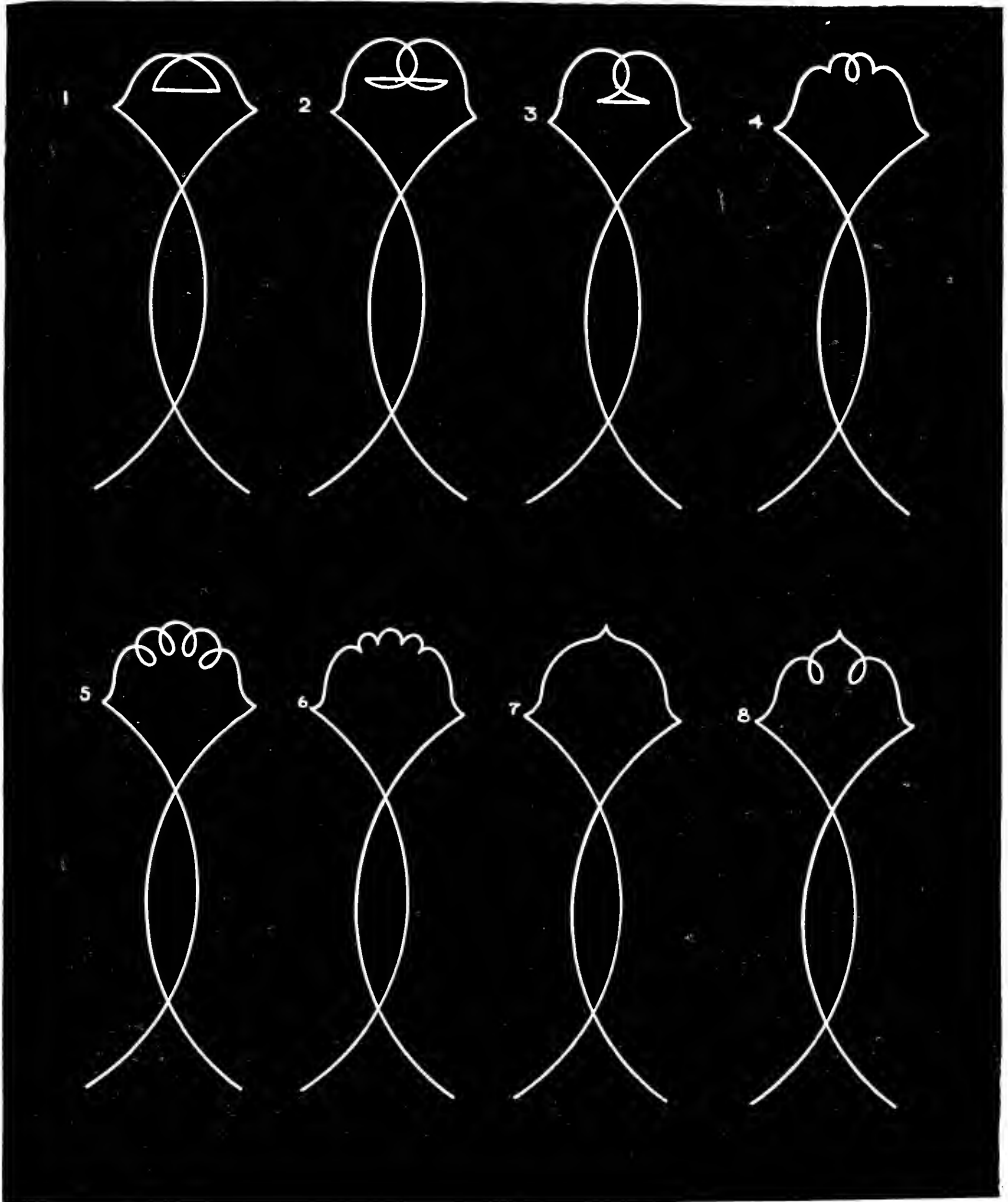
1. Three tests shall be established. The First Class or Highest Badge shall be awarded to any skater who shall skate a mile, with not less than three turns, in 3 minutes and 30 seconds; the Second Class Badge to any skater who accomplishes it in 4 minutes, and the Third Class Badge to any skater who accomplishes it in 4 minutes 30 seconds.

2. The Association shall also give each year championship races at such distances and at such places as the Executive Committee may select, and shall give public notice of times and places as long in advance as the weather permits.



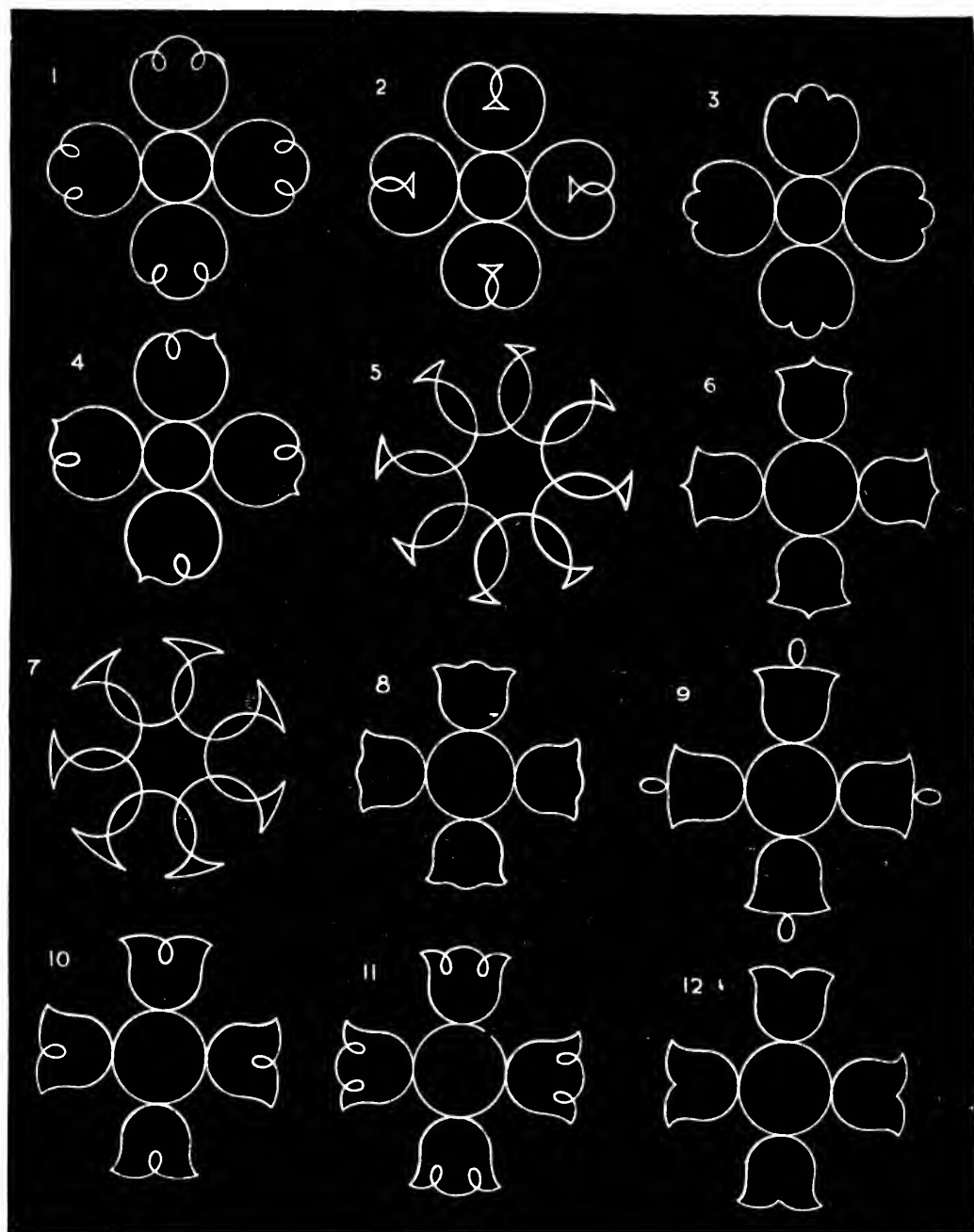
MEAGHER'S SPECIAL FIGURES.—SET I.

1. Rockers, counters, and loops. 2. Loops and crosscuts. 3. Counters, loops, and threes. 4. Loops, crosscut, and bracket. 5. Brackets, loops, and threes. 6. Counters. 7. Loop, counter, bracket. 8. Loops.



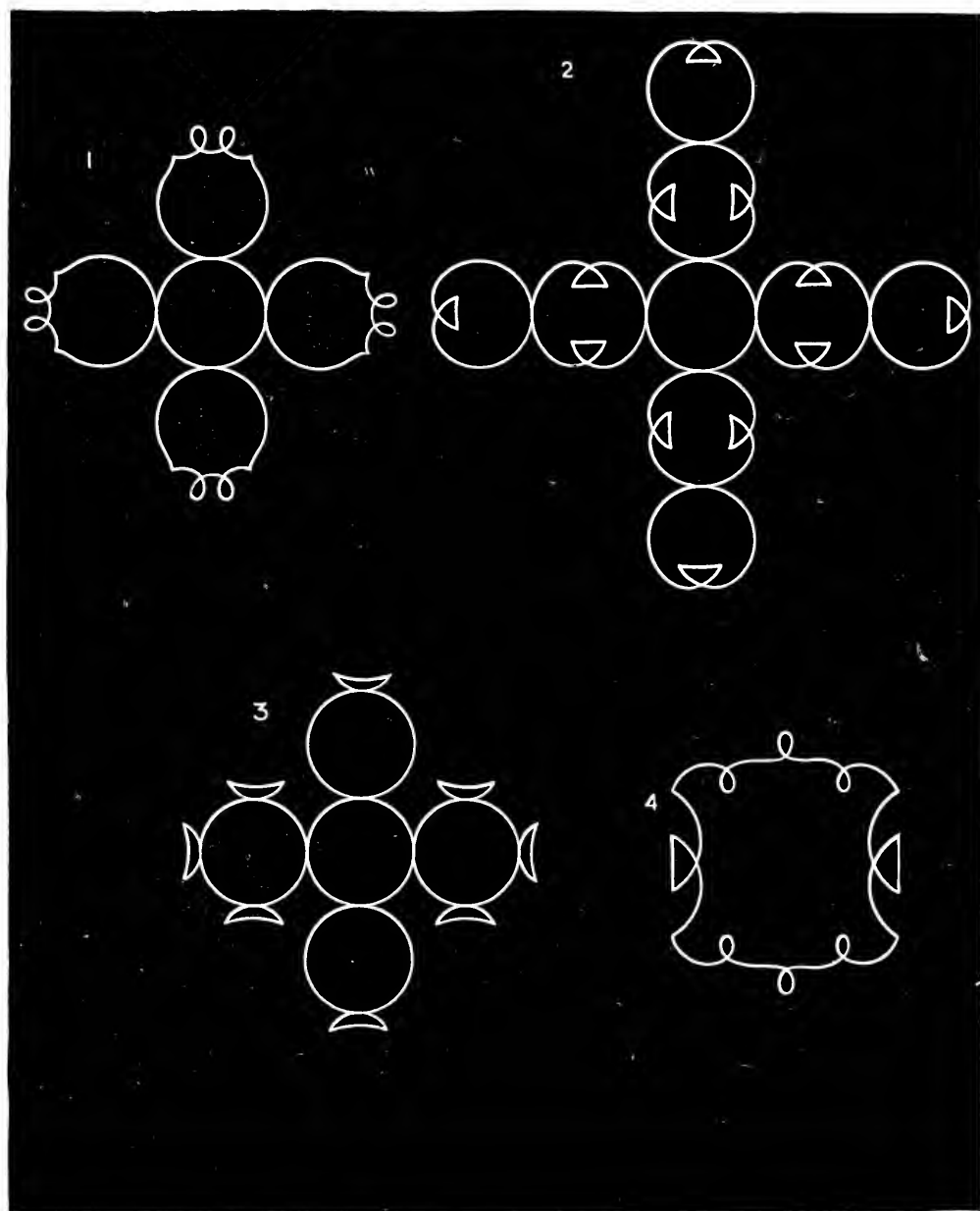
MEAGHER'S SPECIAL FIGURES.—SET II.

1. Rocker, Swedish crosscut, and counter. 2. Rocker, outer Swedish crosscut, and counter. 3. Rocker, crosscut, and counter. 4. Rocker, three, loop, and crosscut. 5. Rocker, loops, and counter. 6. Rocker, threes, and counter. 7. Rocker, bracket, and counter. 8. Rocker, loops, bracket, and counter.



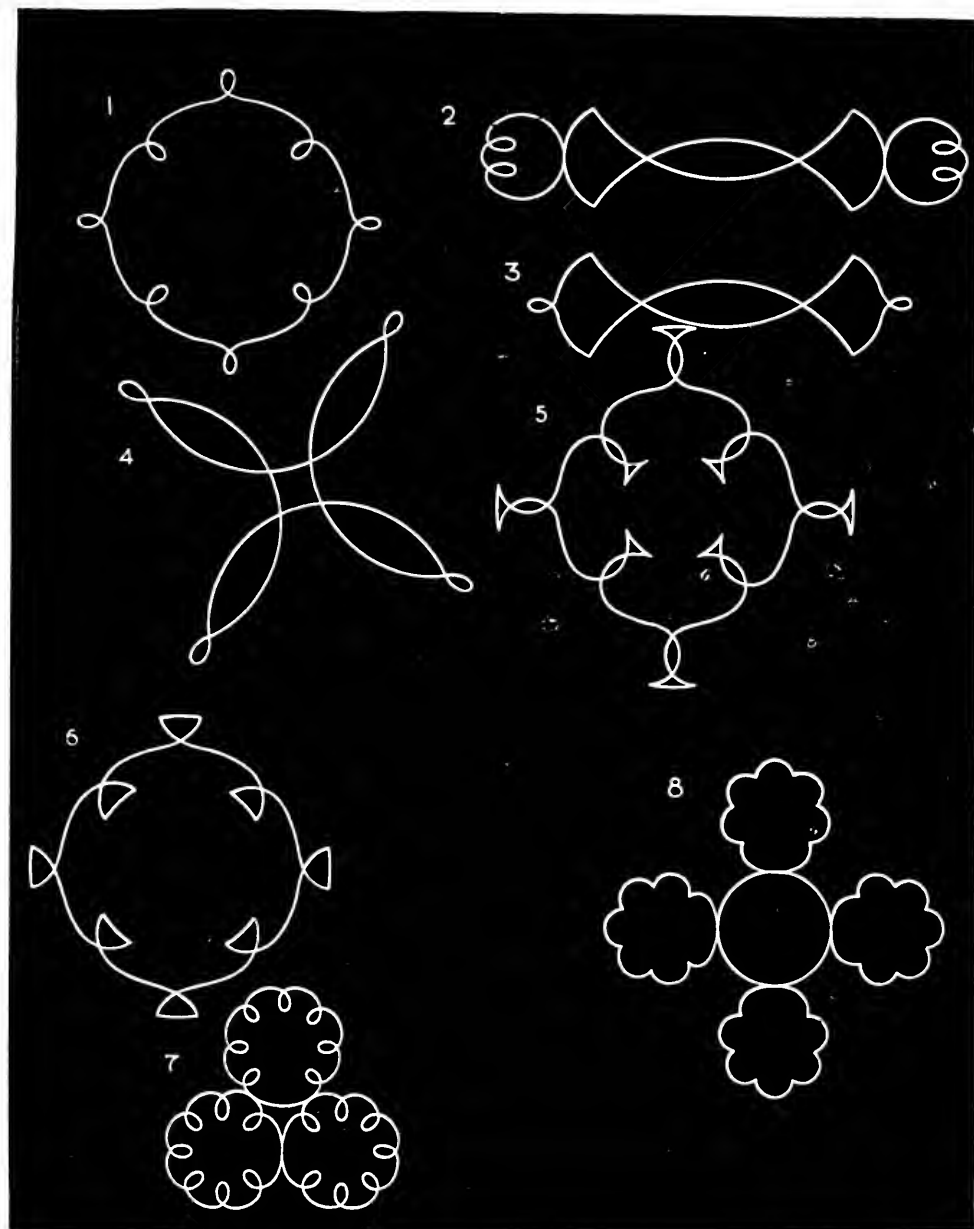
MEAGHER'S SPECIAL FIGURES.—SET III.

1. Loops. 2. Crosscuts. 3. Threes. 4. Loops and brackets. 5. Crosscuts (straight tops). 6. Rockers, brackets, and counters. 7. Crosscuts (curved tops). 8. Rockers and counters. 9. Rockers, loops, and counters. 10. Rockers, loops, and counters. 11. Rockers, loops, and counters. 12. Rockers, threes, and counters.



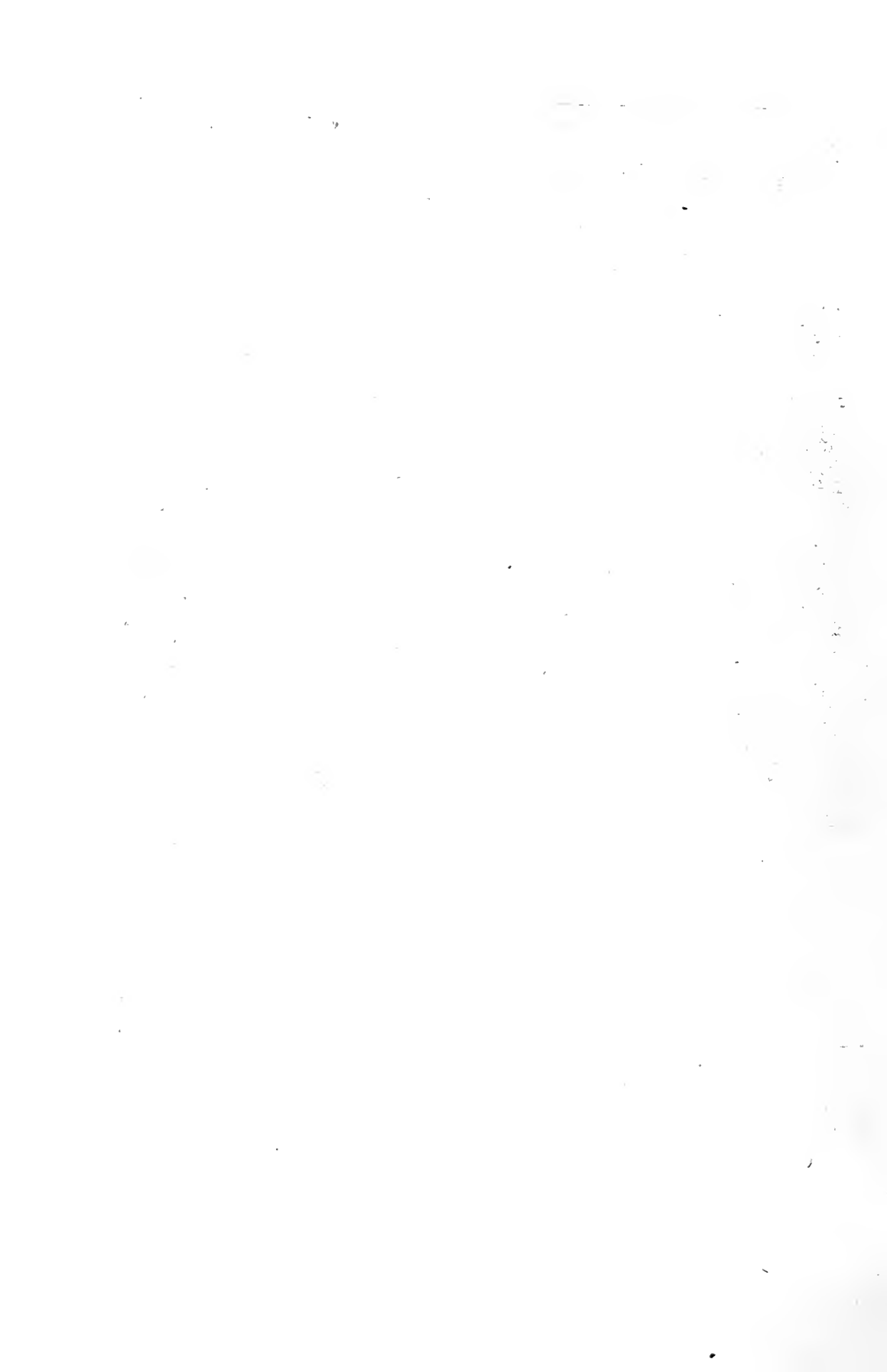
MEAGHER'S SPECIAL FIGURES.—SET IV.

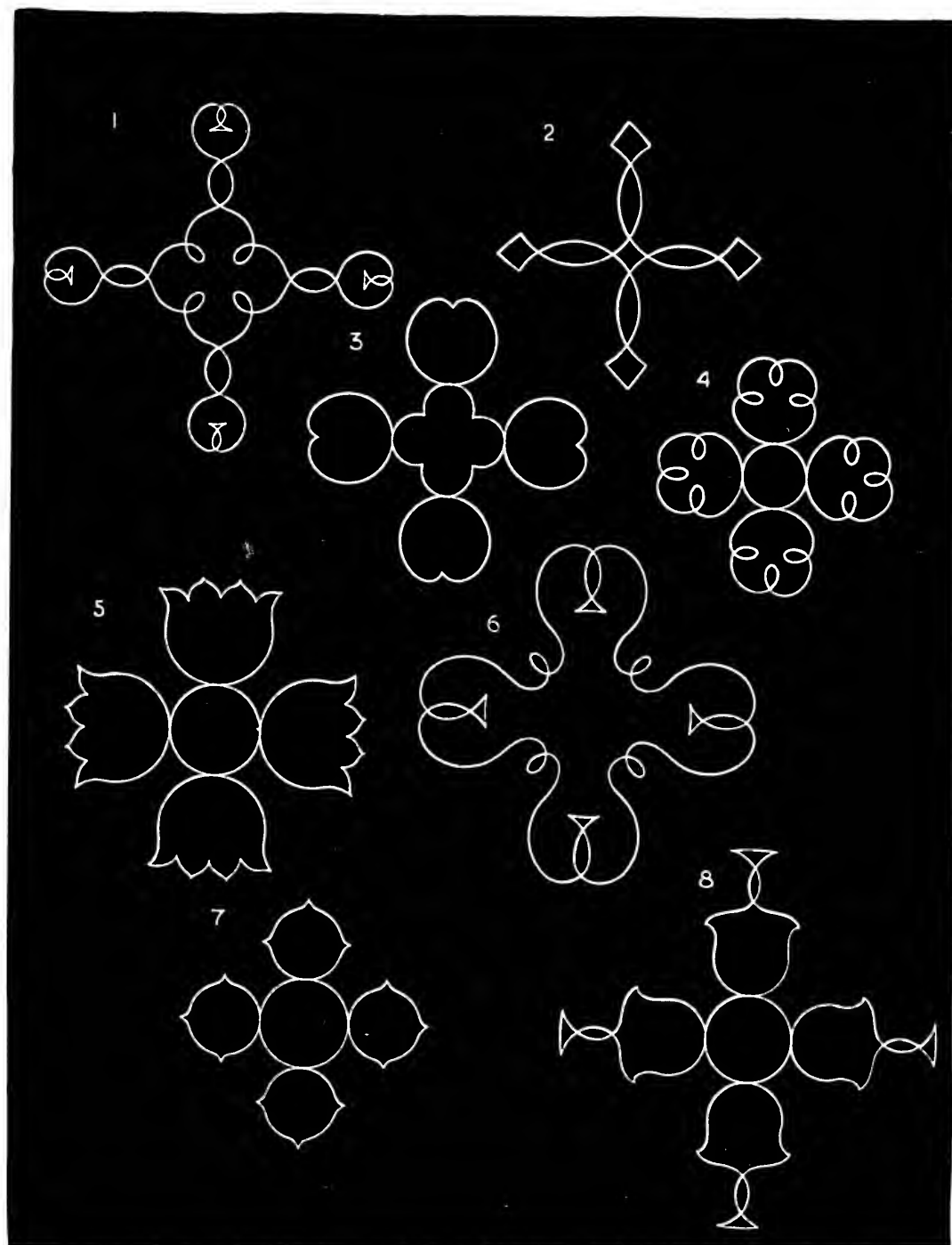
1. Rockers, loops, and counters. 2. Swedish crosscuts. 3. Crescents. 4. Rockers, loops, Swedish crosscuts, and counters.



MEAGHER'S SPECIAL FIGURES.—SET V.

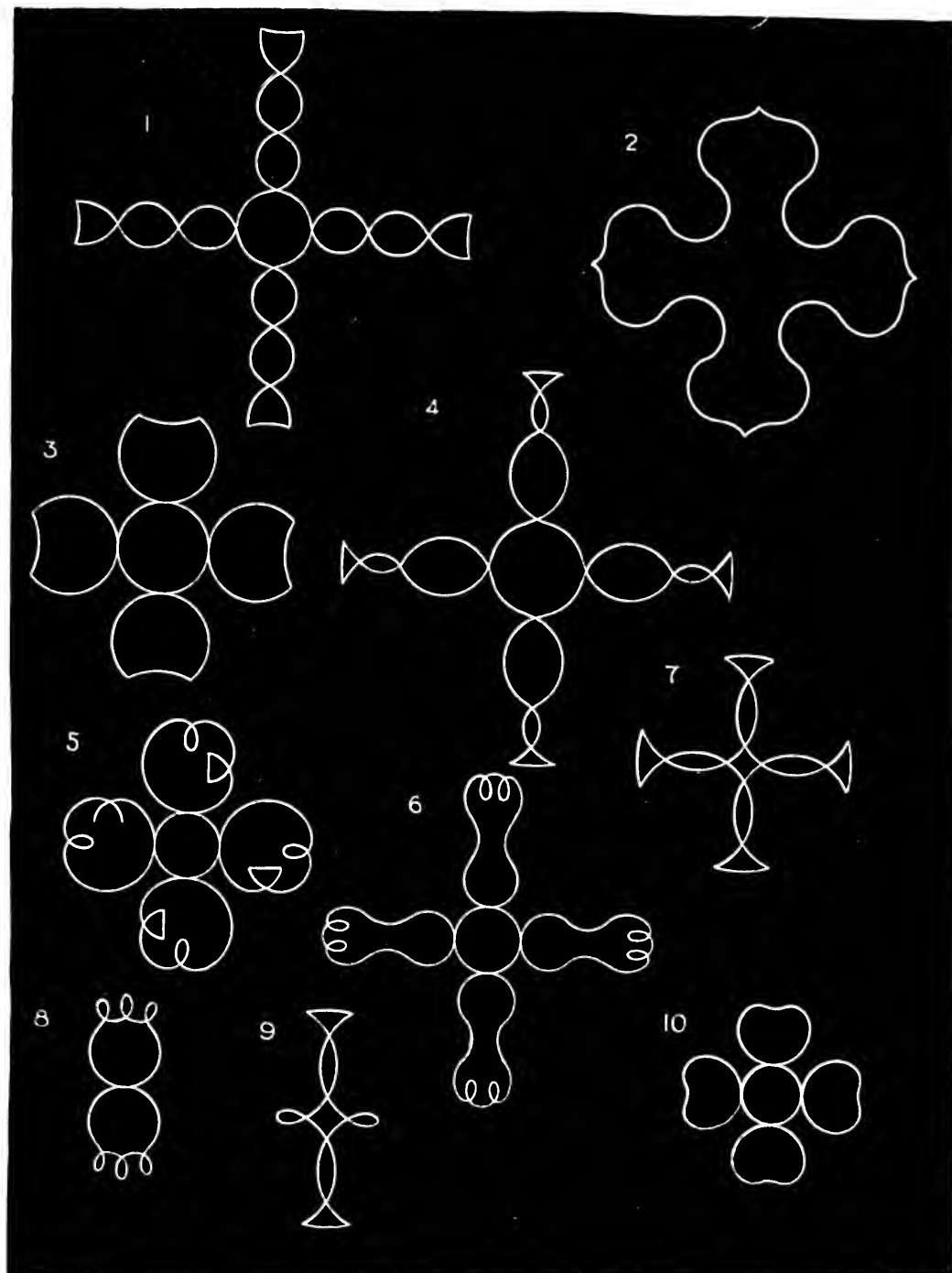
1. Loops. 2. Rockers, loops, and counters. 3. Rockers, loops, and counter.
4. Loops. 5. Crosscuts. 6. Swedish crosscuts. 7. Loops. 8. Threes.





MEAGHER'S SPECIAL FIGURES.—SET VI.

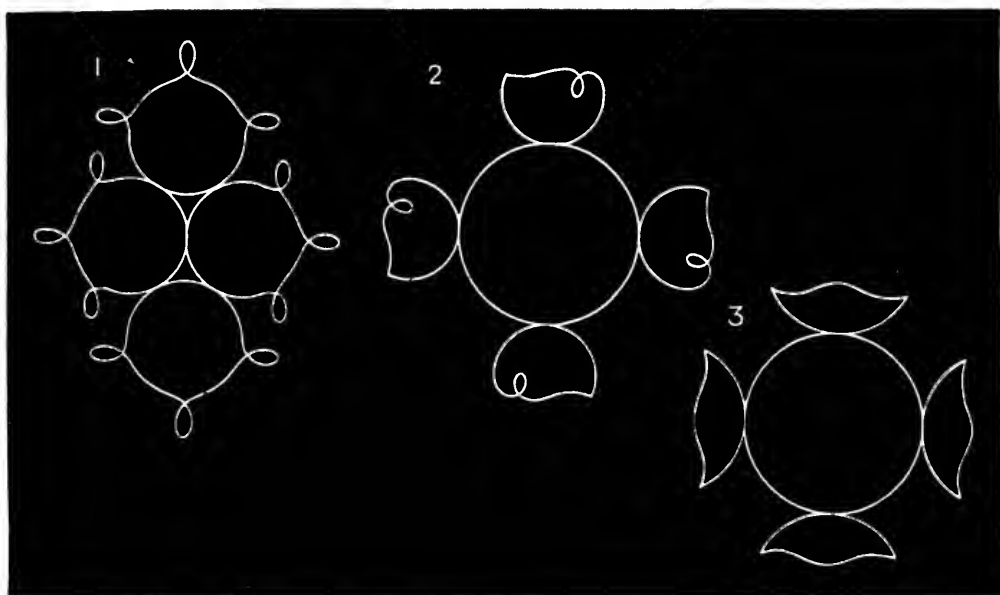
1. Crosscuts and loops. 2. Diamond crosscuts. 3. Threes. 4. Loops. 5. Rocker, rail fence, and counter. 6. Loops and crosscuts. 7. Brackets. 8. Rockers, crosscuts, and counters.



MEAGHER'S SPECIAL FIGURES.—SET VII.

1. Swedish crosscuts. 2. Brackets. 3. Counters and rockers. 4. Crosscuts. 5. Swedish crosscuts and loops. 6. Loops. 7. Crosscuts (curved tops). 8. Loops. 9. Crosscuts and loops. 10. Changes of edge.





MEAGHER'S SPECIAL FIGURES.—SET VIII.

1. Loops. 2. Counters and loops. 3. Counters and changes of edge.

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